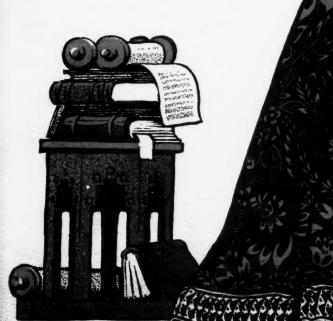
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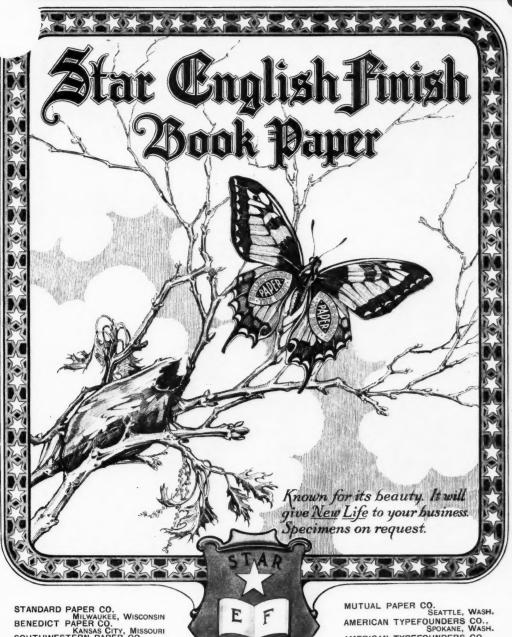
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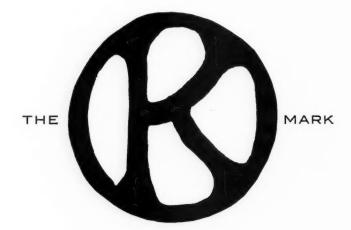
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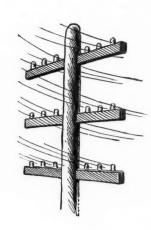
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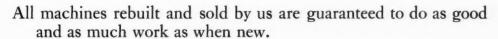
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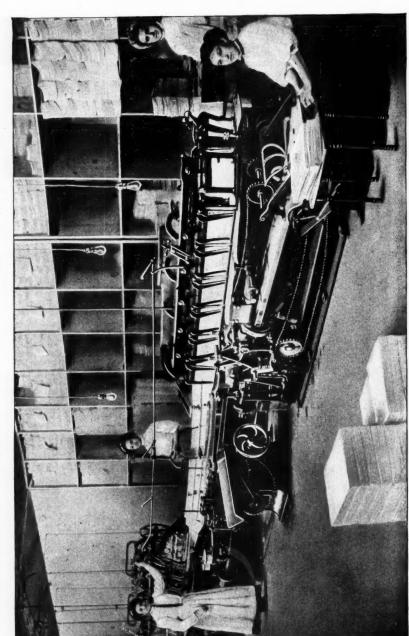
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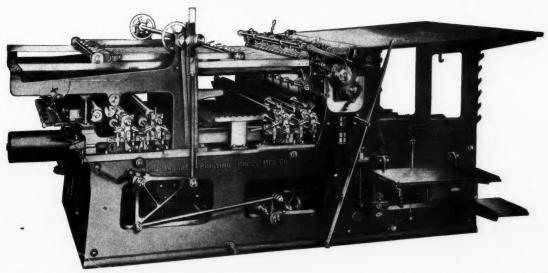
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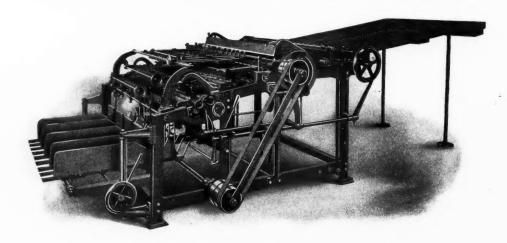
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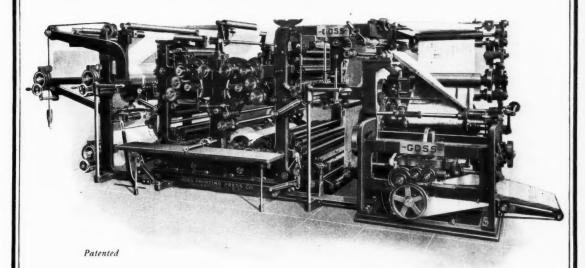
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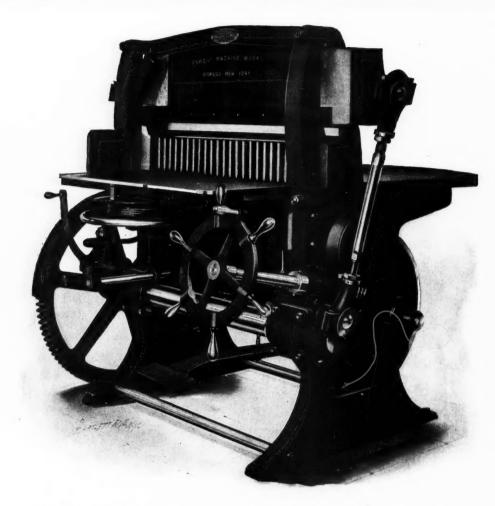
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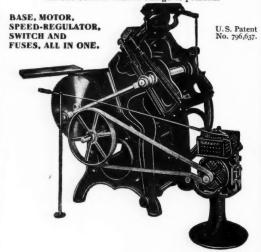
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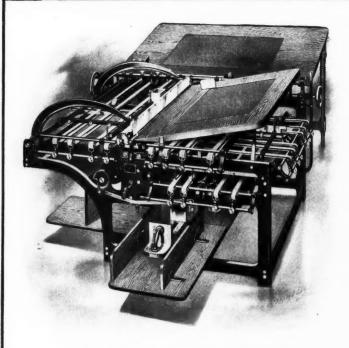
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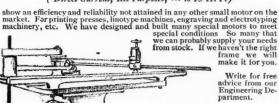
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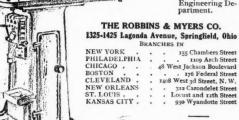
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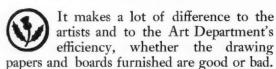
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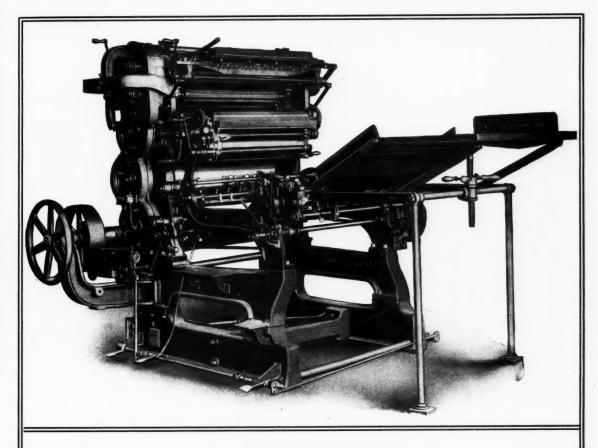
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CHICAGO OFFICE Manhattan Building NILES, OHIO

NEW YORK OFFICE 1579 Fulton

Hamilton's COMPOSING-ROOM FURNITURE

Is an economic force in the conduct of a printing establishment which must be considered. Read the letter from the St. Albans Messenger Co., copy of which appears on this page (this is one of hundreds of like nature), and then ask yourself this question:

What would a saving of 35 per cent in floor space and 15 per cent in labor mean to you?



Hundreds of representative printing establishments have already modernized their composing-rooms, Hundreds of others are contemplating the change. Will you be a follower in this movement or will you lead? Your decision is likely to indicate the position you will occupy in the trade.

If you are interested in this vital question of composing-room equipment, send for a copy of "Composingroom Economy." It shows the floor plans and tells graphically of the results accomplished in more than thirty representative plants.

COPY OF THE ST. ALBANS MESSENGER LETTER

HAMILTON MFG. CO., Two Rivers, Wis.:

St. Albans, Vt., February, 1910.

Gentlemen—In reply to your favor of the 5th inst., it gives us pleasure to say that we are more than pleased with the furniture of your manufacture. It has made our composing room very compact; in fact, it has saved us about 35 per cent of floor space; besides putting all furniture and material close together it saves a great deal of time in handling the work. We think at least 15 per cent is saved on labor.

We appreciate what your Mr. Moses says as to the appearance of our office. We have certainly endeavored to lay it out with a view to quick handling of work and economy of supervision, and your furniture has helped us to do it. With regards, we beg to remain,

Yours very truly,

YOURS VERY TAIDANS MESSENGER COMPANY Yours very truly, ST. ALBANS MESSENGER COMPANY.

interested

interested
in the question of Modernized Furniture and
we would like to have
your representative show
us a floor plan of our composing-room as you would rearrange
it, with a view to our installing such
furniture as you can show us would soon
be paid for in the saving accomplished,

Have you a copy of "Composing-room Economy"?

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS. Eastern Office and Warehouse . . RAHWAY, N. J.

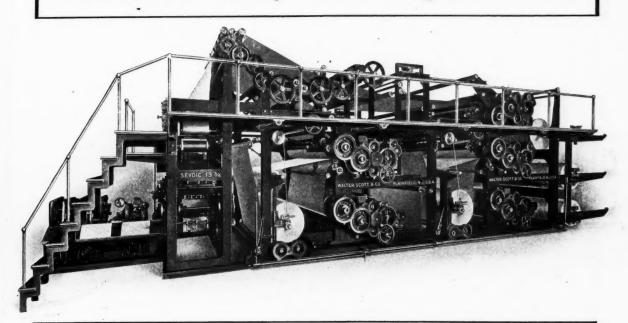
ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

The Latest and the Best!

THE SCOTT

Two-tiered Rotary Color Magazine Press



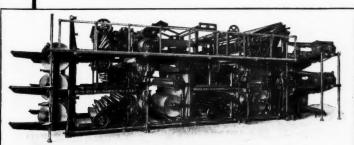
THE SCOTT TWO-ROLL MAGAZINE PRINTING AND FOLDING MACHINE is the latest and most modern magazine printing and folding machine on the market. While a very large machine, it is easy of access and easy to operate.

WHAT THE MACHINE REALLY DOES—It prints a 4, 8, 12, 16, 20, 24, 28, 32 and 40 page magazine; folds, pastes, or wire-stitches the product at a speed up to 16,000 per hour. It collects and delivers 48, 52, 56, 60, 64, 68, 72, 76 and 80 page magazines, from a single set of plates at a speed up to 8,000 per hour.

THE ILLUSTRATION SHOWS AN EXTRA COLOR CYLINDER which enables an extra color to be printed on almost any page desired, and the outside cover pages can be of different quality or color paper.

THE MACHINE IS ALSO EQUIPPED WITH COVER-FEEDING MACHINES which feed covers into the press which have been previously printed or lithographed. They are folded and placed on top of the freshly printed magazines which are fed to the patented wire saddle stitchers, which stitch same and deliver the magazines all finished ready for mailing.

THERE ARE MANY OTHER IMPROVEMENTS ON THIS MACHINE which it is impossible for us to mention here. If a machine like this interests you, kindly communicate with us, stating just what your requirements may be, and we will suggest a suitable machine.



Scott Two-tiered Magazine Press, showing Cover-feeding Machines.

WALTER SCOTT & CO.

DAVID J. SCOTT, General Manager

PLAINFIELD : : NEW JERSEY

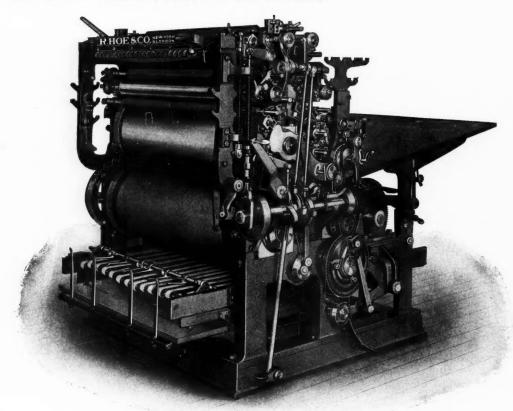
Cable Address: WALTSCOTT, NEW YORK

New York Office 41 Park Row CHICAGO OFFICE MONADNOCK BLOCK

Tell us your requirements. We have the press.

THE BEST PRINTING

AND THE GREATEST OUTPUT CAN BE OBTAINED FROM THE HOE ROTARY OFFSET PRESS, BECAUSE ITS SUBSTANTIAL CONSTRUCTION GIVES IT THE STRENGTH, SOLIDITY AND RIGIDITY NECESSARY TO INSURE ACCURATE REGISTER, GOOD IMPRESSION AND EVEN DISTRIBUTION, AT HIGH SPEED. IT IS SUCCESSFUL WHERE OTHERS HAVE FAILED, BECAUSE IT IS MADE IN THE OLD, RELIABLE HOE WAY AND POSSESSES THE WELL-KNOWN HOE QUALITIES OF STRENGTH, DURABILITY AND EFFICIENCY.



THE HOE ROTARY OFFSET PRESS

IS SO SIMPLE THAT THE MEN YOU NOW HAVE CAN HANDLE IT JUST AS WELL AS AN EXPERT, AND OUR DEMONSTRATOR WILL SHOW THEM HOW TO OBTAIN FROM IT THE RESULTS YOU ARE LOOKING FOR.

YOU TAKE NO RISK WITH A HOE. PUT THE PROPOSITION UP TO US AND WE WILL FURNISH THE MACHINE TO SOLVE IT, BACKED BY OUR ABSOLUTE GUARANTEE.

R. HOE & CO.

504-520 GRAND STREET, NEW YORK, N.Y.

ALSO AT

7 WATER STREET BOSTON, MASS. 143 DEARBORN STREET : CHICAGO, ILL. 160 ST. JAMES STREET MONTREAL, CAN.

109-112 BOROUGH ROAD LONDON, S. E., ENG. 8 RUE DE CHATEAUDUN PARIS, FRANCE



The specimens of papers and the specimens of printing shown in these two books are practical from cover to cover.

Either show the books to your customers or look at them yourself; they are bound to present things you can use in their entirety, or suggest a design, colorscheme or possible use. They are one of the finest things ever published for helping the printer sell good printing.

When we distributed the WORONOCO Books we tried to cover every responsible employing printer, engraver, advertising agency and designer, but the best list is imperfect and new concerns start in. If you haven't the books and have a call for high-grade Writing, Book and Cover Papers, don't hesitate to tell us.

WORONOCO PAPER COMPANY

WORONOCO, MASS., U.S.A.

THE DUPLEX TUBULAR PI

A New Feature in Printing-Press Construction Which OU

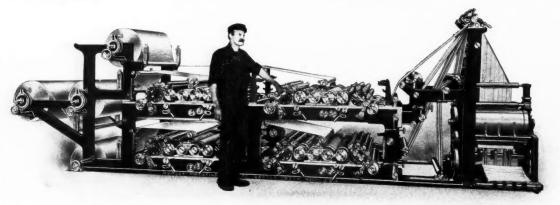
The Use of Tubular Instead of Semi-cylindrical Plates in Itself Multipliene Pr

THE DUPLEX PRINTING PRESS COMPANY has, during the past year, put upon the market a press that is attracting wide attention because of its peculiar features and astonishing product.

same peripheral speed of the cylinders it will do precisely double the amount of work.

per

The advantages resulting from this principle of construction are proportionally the same in presses carrying **any** number of



DUPLEX TUBULAR SINGLE-PLATE 16-PAGE PRESS

The invention which characterizes this machine is the use of Cylindrical or Tubular Plates, instead of the semi-cylindrical plates used on all other stereotype presses. The half-tones above illustrate the general appearance of the press and the form of the plates, together with the apparatus for shaving and trimming them.

While the reason for the great product of this press may not, at first, be apparent, the explanation is, nevertheless, quite simple. In all the styles of rotary presses heretofore in use the stereotype plates employed are semi-cylindrical, two plates being necessary to encompass the cylinder. From this it follows that when the machine is in operation each plate upon the revolving cylinder is printing one-half of the time and is passing through the air without printing the other half of the time. With the tubular plate — a single plate encompassing the cylinder — this waste of one-half the time is avoided, for each plate is printing all the time.

To illustrate: Let us consider a press of the old style, carrying sixteen semi-cylindrical plates and being operated at any given rate of speed. Each one of these plates is printing half the time and is idle the other half. In the tubular-plate machine, carrying sixteen plates, each plate is printing all the time, and it is clearly evident that if it be operated with the

plates. These advantages, together with others incident to the construction of the machine, produce the results shown in the comparative table on the opposite page.

The illustration above is of a sixteen-page tubular-plate press. This press will produce any even number of pages up to and including sixteen from the same number of plates at the rate of 25,000 per hour. If the machine be built four plates wide, instead of two, and be equipped with a double folder, 50,000 copies of a sixteen-page paper may be easily produced per hour; or 25,000 copies of papers of any even number of pages from eighteen to thirty-two, inclusive.

It is to be noted that to obtain this unparalleled product the machine is not driven beyond a safe and normal rate of speed. It is running at only half the rate that would be necessary in other presses—were it possible to get such results from semi-cylindrical plates. To get 50,000 copies of a sixteenpage paper from our Tubular-Plate Quad Press requires only the speed necessary to get 25,000 from any other quad press on the market, and this speed is as great as is safe and profitable in any of the leading styles of presses heretofore in use.

The claim recently made by some manufacturers that their machines may be regularly and safely run at a speed of 35,000

This press is no untried experiment. Nearly twenty have been already old an

DUPLEX PRINTING PRESS COMPANY, Ba

RPLATE PRINTING PRESS

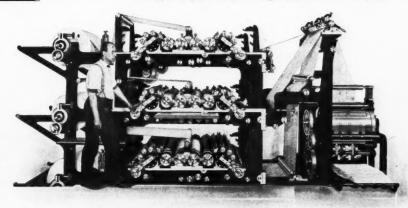
hichOUBLES the Productive Capacity of the Machine

iplie he Product by Two, While Incidental Advantages Still Further Increase It.

per hour is absurd, as all intelligent and practical pressmen know —but, whatever rate of speed is practical on other machines, our Tubular-Plate Press can equal it and DOUBLE THE PRODUCT.

Still further, it is to be noted that the Duplex Tubular-Plate Press occupies less space, is more simple and is much more easily and cheaply operated than any other press, while the other is capable of doing but half the work.





COMBINATION SHAVING AND TRIMMING MACHINE

DUPLEX TUBULAR SINGLE-PLATE 12-PAGE PRESS

A COMPARISON

No. of Pages	No. of Plates	Actual Speed for all Pages
4	4	25,000
6	6	25,000
8	8	25,000
10	10	25,000
12	12	25,000
14	14	25,000
16	16	25,000
18	18	25,000
20	20	25,000

Weight of plates, 40 1/2 pounds each.

To print same pages as others, only 56 plates required, as against 80.

Other 16-page Presses, Two Decks.

No. of Pages	No. of Plates Required	Speed Claimed
4	8	20,000
6	12	20,000
8	16	20,000
10	12	10,000
12	16	10,000
14	16	10,000
16	16	10,000

Weight of plates, 55 pounds each.

Nearly 36 per cent more metal in each plate than used in our Tubular-

56 Plates for Single-Plate Press Weigh 2,268 Pounds.

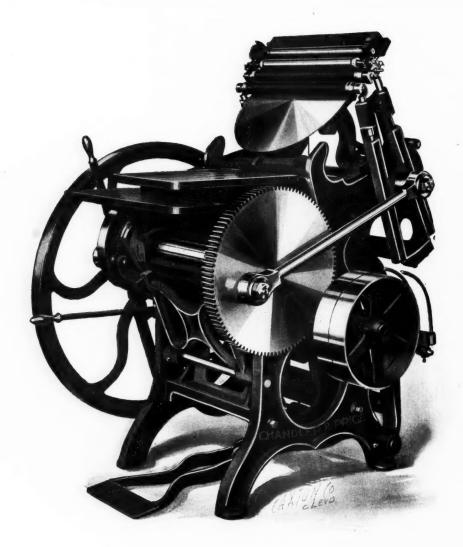
80 Plates for Others Weigh 4,400 Pounds.

In the DUPLEX TUBULAR SINGLE-PLATE ROTARY there is no collecting; no associating; no tapes; no half-speed cylinder. All sheets are cut after passing over the former — not before, as in other makes. All delivered book-fold. Collecting and associating devices require greater skill in operation, and involve many liabilities of clogging, breaking and delay.

eady old and more than half of them installed and now in daily operation.

Y, Battle Creek, Mich., U.S.A. LINOTYPE AND MACHINERY, LIMITED, 188 FLEET STREET, E.C.

The CHANDLER & PRICE PRESS



OVER 36,000 SOLD AND DELIVERED NOT ONE RETURNED DEFECTIVE

FOR SALE BY DEALERS

THE CHANDLER & PRICE COMPANY

MANUFACTURERS

CLEVELAND, OHIO, U.S.A.

Send for Samples



"Famed For Its Excellence"

BROTHER JONATHAN
BOND

Over twenty-five years ago we first made

Brother Jonathan Bond

It is without doubt the best high-grade Bond paper value obtainable. We intended it should be. Many know it is from actual experience.

We want you to know it.

Distributors of "Butler Brands"

Distributors of Butler Brands:
Standard Paper Co
Benedict Paper Co
Southwestern Paper Co
Southwestern Paper Co Houston, Texas.
Pacific Coast Paper Co
Sierra Paper CoLos Angeles, Cal.
Oakland Paper CoOakland, Cal.
Central Michigan Paper CoGrand Rapids, Mich.
Mutual Paper Co Seattle, Washington.
American Type Founders CoSpokane, Washington.
American Type Founders Co
National Paper & Type Co. (export only) . New York City.
National Paper & Type Co
National Paper & Type Co
National Paper & Type Co

Established in 1844

J. W. Butler Paper Company Chicago.



This identical cut has been run 11 successive issues of "The Inland Printer" with a Patent Metallic Overlay. Compare with previous issues for condition of cut.

SUPREMACY

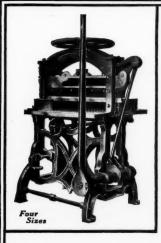
has never been more clearly demonstrated than in the case of the

Acme Electrotypes and Nickeltypes

¶ It is the expressed opinion, not only of a majority, but of practically all the users of *Acme Electrotypes and Nickeltypes*, that they are superior to all others, and equal to the original half-tone.

We can Prove this to your entire satisfaction on your own work

Acme Electrotype Co., 341-351 Dearborn St., Chicago.



Mutual Confidence

exists between the buyer and the seller of a PEERLESS GEM paper cutter. You know what you are buying—we know what we are selling.

The printer never forgets the name of a satisfactory paper cutter.

Our Peerless Gem Lever Paper Cutter

is a life-long proposition, giving every day perfect service. How could a printer forget such satisfaction?

In the construction of our GEM LEVER PAPER CUTTERS we have never spared a dollar to render extra

value. Dependable machinery means dependable service, and dependable service means satisfaction.

Convince yourself by sounding the sentiments of the printer who uses and who knows the PEERLESS GEM. Better ask for our interesting booklet. It contains something worth your consideration.

FOR SALE BY THE PRINCIPAL DEALERS IN THE UNITED STATES.

PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N.Y., U.S.A.

Lieber's and A-B-C 5th Edition Codes.

THE BUFFUM AUTOMATIC PRESS

is designed to handle quick jobs at the lowest cost of production, and your plant, no matter how big or how small, is incomplete without it.

THE PRINTER CAN NOT AFFORD

to use a large press for such work as can be profitably and quickly produced on this press. A press that will print cards up to and including government postal size at a speed of from six to eight thousand impressions per hour—self-feeding.



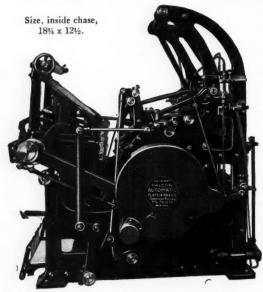
Built in an absolutely first-class manner by skilled workmen. A thoroughly practical press. All parts of high nickel and japan finish, and STRICTLY INTERCHANGEABLE.

The motor is set for a maximum speed of about 8,000 impressions per hour. It has removable chase and tympan and our special rapid impression-regulating device, making possible the very rapid delivery of work. The press is equipped with impression counter, and is so arranged that it can be operated by hand, belt or motor power, as may be desired. All parts are strictly interchangeable and of high nickel and japan finish. A complete equipment goes with each press. Write for full particulars and prices. Printers are buying them as part of their equipment.

MANUFACTURED BY THE BUFFUM TOOL COMPANY - - LOUISIANA, MO.

Makers of "High-grade Tools for High-grade Workmen."

THE PAYROLL Falcon Automatic Platen Fress



Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

> Saves wages, power, floor space and spoilage.

Feeds from the top of the pile. Speed up to 3,500 per hour.

Prints from flat forms.

No expert required. Absolute register.

The Falcon Automatic Platen Press will do the work of from three to four ordinary handfed platen presses, do it better and pay for itself in a short time out of the saving in feeders' wages alone. It is sold with our guarantee to do exactly what we claim for it.

Write for further particulars and testimonials.

Anto Falcon & Waite Die Press Co., Ltd. RAND-MCNALLY BUILDING, 160 ADAMS St. CHICAGO, ILLINOIS

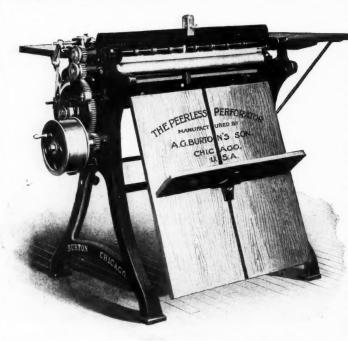
SUCCESSORS TO AMERICAN FALCON PRINTING PRESS CO.

- - - - 346 Broadway, New York

FACTORY AT DOVER, N. H.

Pacific Coast Agents GEO. RICE & SONS, 350 Los Angeles St., Los Angeles, CAL.

IMITATION FALLS SHORT OF THE GENU



OR years the PEERLESS PER-FORATOR has stood as a model for imitators. It has withstood all tests, and is still recognized by the posted buyer - the buyer who would look to service and future, as the one dependable Perforator. Its rapid, perfect work, clean and thorough perforation and its wide range in thickness of stock, supplies the printer with all that can be desired.

SELLING AGENTS

GANE BROS. & CO. CHICAGO, ILL. T. W. & C. B. SHERIDAN . . . CHICAGO, ILL. LONDON, ENG. S. KOCHANSKI BERLIN, GERMANY MIDDOWS BROS. SYDNEY, N. S. W.

Manufactured by

A. G. BURTON'S SON 133 to 139 South Clinton Street CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK Sole Eastern Agents THE J. L. MORRISON CO., Sole Agents for Canada JOHN DICKINSON & CO., Agents for South Africa and India



Strathmore Talks

[No. 8]

¶ Mr. Chalmers of the Chalmers-Detroit Motor Car Co., tells a story of an elocution teacher who said: "When you get up to speak, always have an object; then you will say something."

This same advice applies to advertising matter. If a person will keep the object of advertising literature in mind, that it is intended to sell goods, he will issue something attractive and it will sell goods.

Good advertising matter consists of brains, paper and printing. We can supply the paper; paper that will surely sell goods. It has done this so many times that many people who did not believe it before are getting in line. Are you next?

¶ Some of the "STRATHMORE QUALITY" Papers are:

Strathmore Japan
Alexandra Japan
Strathmore Deckle Edge
Old Stratford Book
Old Stratford Parchment Covers
Old Cloister Covers
Rhododendron Covers
Rhododendron Folding Bristols

¶ Good stationery works for your advertising, not against it; therefore, STRATHMORE PARCHMENT.

¶ A suggestion for a trade-boosting catalogue is shown in our insert in the March "Printing Art" Sample-Book.

MITTINEAGUE PAPER COMPANY

The "STRATHMORE QUALITY" Mills MITTINEAGUE, MASS., U.S.A.

Read this unsolicited expression from one of the thousands of *perfectly satisfied* users of SEYBOLD CUTTING MACHINES

OUR NEW ADDRESS IS 111-119 PLYMOUTH COURT OUR NEW TELEPHONE IS WABASH 2718

Moser Daper Company

Chicage 2/1/10.

The Seybold Machine Company,

Dayton, Ohio.

Gentlemen:

We are very much pleased with the two new twentieth Century machines which you recently set up in our new store at 111-119 Flymouth Court. One of them is your sixty inch drop table. We are more than pleased with this as we find it takes less power and works faster than any machine we ever had.

There are many improvements on these machines since we started using them ten years ago. The writer / has had considerable experience with all kinds of paper cutters for the last forty years and the last wo machines are far superior to any that we have ever had.

At any time you wish to refer any one to us regarding the machines we will be pleased to show them in operation or write them fully regarding our experience as we can not say too much for them.

If you continue to put out machines like these you shipped us we see no reason why your factory should not be full of business all the time.

Yours very truly,

MOSER PAPER COMPANY.

Les Wynser Fres't

The best evidence that may be offered in justification of our claims for superiority are the repeat orders constantly coming to us from large users, who have long ago satisfied themselves that the name-plate "SEYBOLD" spells Highest Quality and Honest Values.

Let us send you our booklet "Testimony"

— a doubt destroyer.

THE SEYBOLD MACHINE CO.

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: New York, 70 Duane Street; Chicago, 310 Dearborn Street; San Francisco, 1876 Mission Street.

AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.



Get Anchored to

JAENECKE'S INKS

and Your Ink Troubles Will Be Fewer in 1910.

THE QUALITY IS ALWAYS RIGHT

THE PRICE IS RIGHT

The Jaenecke Printing Ink Company

Main Office and Works, Newark, N. J. Chicago Office, 351 Dearborn Street
NEW YORK PHILADELPHIA ST. LOUIS



Here's The Best Press Numbering Machine You Can Buy

BATES MODEL 27A possesses every good feature that a press numbering machine should have. It is

Adapted to any press made to print from type and will meet all the requirements of any ordinary printing establishment.

Easy to operate because of its simplicity in construction.

Absolutely accurate because made by the most skilled numbering machine mechanics in the world.

Extremely durable because constructed of the finest material money can buy.

Sold at a reasonable price-\$8.00.

Bates Model 27^A

is type-high and may be locked in the chase with the form or used separately to print numbers only. Size $1\frac{1}{2} \times 1\frac{5}{2}$ inches. The working parts are made of a highly tempered carbon steel—the frame of a tough bronze metal that possesses extraordinary durability. The figures, engraved on the best quality steel wheels, are practically indestructible. The machine is automatic and numbers from 1 to 99,999 consecutively. Every machine is tested up to 15,000 impressions per hour and is guaranteed to be perfect in every way. We will immediately refund money should any machine prove the least bit unsatisfactory.

For sale by dealers everywhere.

Telegraph Orders Filled Immediately

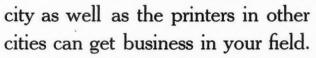
A reserve stock of 1000 machines is maintained by us for rush orders. Wire us at either address mentioned below.

The Bates Machine Company

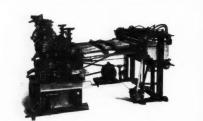
696-710 Jamaica Avenue - - Brooklyn, N. Y. 315 Dearborn Street - - - Chicago, Ill.

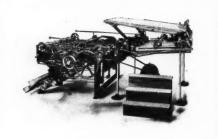
THE MODERN PRINTER

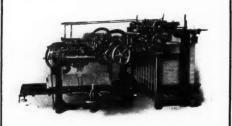
MUST go out after his business. It will not come to him. The old order is rapidly passing. The printer with a shop in a city a thousand miles from your customer is your competitor. It is the know how and the equipment that tell in the printing business now. You can get business in any



Our machinery is Labor-Saving, Cost-Reducing, Profit-Producing. It does more work and better work. It is not possible for you to modernize your plant—make it 100 per cent. efficient—without the help of our machinery, and our experts. All consultations, suggestions, plans, advice about ways and means, are free—yours for the asking.





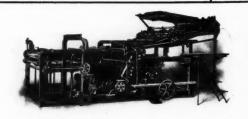


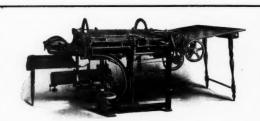
The Dexter Folder Co.

New York Chicago Boston Buffalo San Francisco

SOUTHERN AGENTS

Dodson Printers Supply Co., Atlanta, Ga.





5 DO THE WORK OF 6

LAST fall the J. F. TAPLEY COMPANY found they must increase their Cutting capacity by at least one Cutter. They ordered 6 Dexter Automatic Cutters to replace 5 automatic cutters of different makes, and 1 Automatic Book Trimmer. When the 5th Dexter Cutter was installed the output obtained was so great, the 6th cutter ordered became a luxury rather than a necessity. Read their letter. Our claim for our Cutter is: the greatest allround efficiency.

J.P. Tapley Co Book Danufacturers 531-535 Mest 37th St Dew York

CABLE: TAPLEYCO
SUBJECT:



J FELLOWES TAPLEY, PRES. AND TREAS ALFRED C. WESSMANN, SECRETARY

Dec. 21, 1909.

The Dexter Folder Company, (Attention of Mr. Swart)

New York City.

Dear Mr. Swart:

The cutting machine proposition becomes quite a serious one. When we ordered the extra cutter we did not give your machine credit for being capable of turning out so much more work than that handled on our old machines. The result is that we will have an extra machine upon our hands, which we will absolutely not need; but we are willing to carry out our contract, even though the machine has to be placed on one of our storage floors and rigged up for emergency use.

We hope to hear from you in this matter, and in the meantime beg to remain

Yours very truly,

J. F. TAPLEY CO.

accurrence.

ACW/HW

ALL AGREEMENTS MADE CONTINGENT UPON STRIKES, FIRES. ACCIDENTS OR CAUSES BEYOND OUR CONTROL





DEXTER FOLDER COMP'Y

NEW YORK CHICAGO BOSTON BUFFALO SAN FRANCISCO

Southern Agents

Dodson Printers Supply Co.
Atlanta, Ga.





Comparison of Impressions and Profits



FIRST PRINTER invests \$885.00 in four old-style presses—an 8 x 12, two 10 x 15's and a 12 x 18, because he thinks he is getting them cheap.

SECOND PRINTER invests \$1,005.00 in three Improved Golding Jobbers, 8 x 12, 10 x 15 and 12 x 18, because they will do more work and do it better than four of the Gordon or Universal type of presses.

 Record for One Year:
 1st Printer.
 2d Printer.

 Labor cost . . . \$2,000
 \$1,500

 Incidental cost . . . \$3,200
 900

 Total cost . . . \$3,200
 \$2,400

Gain for the Golding \$800

This is figuring on a conservative basis. Yet you will observe

This is figuring on a conservative basis. Yet you will observe that the decreased expense alone pays the difference in price seven times over in a year's time. Your antique machine is robbing you of legitimate profits.

Your antique machine is robbing you of legitimate profits.

The Golding Jobber will serve you honestly—results to meet
the demands of the times

the demands of the times.

Try a Golding Jobber on thirty days' trial. You take no risk.

We guarantee construction. We guarantee results. Increased results. Write for Catalogue "N."

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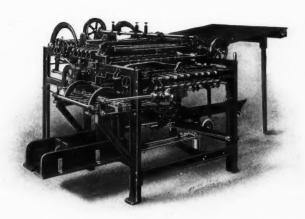
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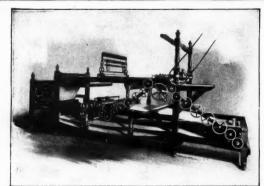
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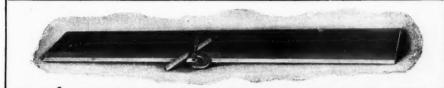
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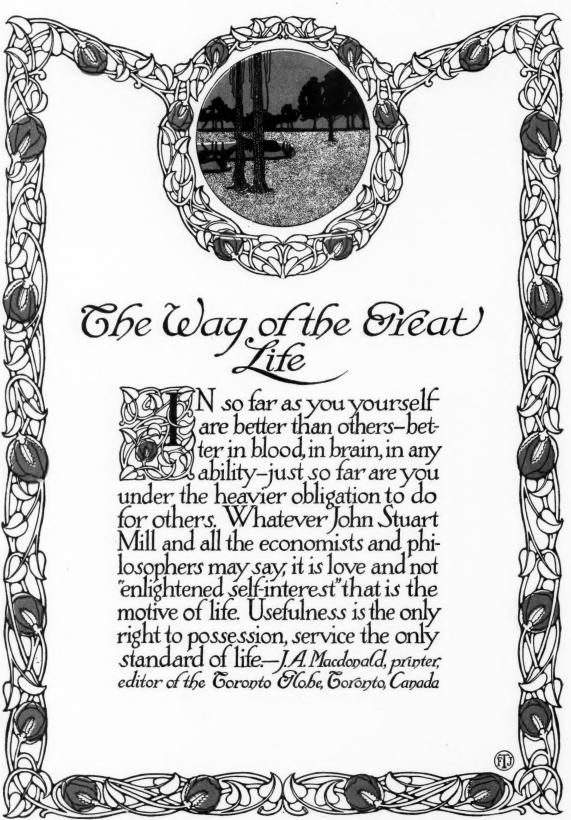
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CONTRAST.

BY J. F. EARHART.



No the creation of anything beautiful and attractive, the laws of contrast are continually being brought into play. This applies to the composition of a piece of printing, just the same as to a painting, a piece of architecture, or anything in the nature of design, decorative or otherwise, which may be

conceived by the mind of man. Contrast is also shown in nature, animate and inanimate, and to distinguish and know its laws a delightful study.

Contrast, in general, means the effect produced upon each of two things possessing different or opposite qualities, when they are compared or are placed in juxtaposition. The effect is always to emphasize or to make more evident the qualities of an opposite tendency peculiar to each.

In planning a color combination we have to deal with four important elements of contrast, as follows:

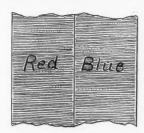
Contrast of Color. Contrast of Tone. Contrast of Form. Contrast of Mass.

These different elements of contrast must be given serious consideration in every color-scheme, whether a typographical page, an engraved design, or a painting.

Contrast of Color is the effect produced upon the quality of each of two colors when they are placed together; each color is influenced by the complementary tint of the other color, which, at the moment, is in the eye of the observer. For example, when red and blue are placed together,

N the creation of anything the red will appear to be more orange than it really beautiful and attractive, the laws of contrast are conit really is.

This apparent change in color is due to the peculiar action of light upon the retina of the eye. This action calls into existence in the eye a pale tint, which is complementary to the color projected upon that part of the retina. The retina is a very delicate membrane, lining the inside of the



back part of the globe of the eye. This membrane is composed of thousands of nerves, which unite into what is called the optic nerve, connecting the eye with the brain. The retina is said to be divided into different sets of nerves intermingled, each set being directly sensitive to one kind of light vibration (that is, one of the colors of which white light is composed). When a colored shape of any kind is projected upon the retina, the nerves within that shape which are directly sensitive to the color of the object, will quickly become fatigued, while all the other nerves within the same shape upon the retina (which represent all the other colors of the spectrum, which, in combination, produces a color that is complementary to the color of the object looked upon) will become sympathetically excited to such an extent that this complementary tint will apparently take the place in

the eye of the color of the object just looked upon; so that, if the eyes are suddenly shifted to a white surface, this complementary tint will be seen, instead of the first color looked at. This secondary effect is known as an after-image; and it becomes so strong in the eyes of some people as to cause confusion of the judgment as to the real color of some objects, and, in some cases, it almost completely neutralizes the first impression made upon the retina. In such cases persons are said to be color-blind, but in the normal eyes this secondary effect merely causes a dulling of a color, when looked at persistently, without changing its hue. The change, then, which apparently takes place in

than it really is, when they are brought into immediate contrast.

But if we combine two colors that are directly opposite to one another, like the yellow and violet, then the yellow will appear more of an intense yellow and the violet more of an intense violet, without the character of the colors being in any way changed. The yellow will be intensified because it is seen through the yellow after-image of the violet, and the violet will be intensified because it is seen through the violet after-image of the yellow. The reason for this is that the yellow and violet are exactly complementary, and when two colors which are complementary are brought into



A tone of gray in contrast to the various tones ranging from black to white.

colors, when placed together, or when they are looked at in rapid succession, is due to the fact that we really see one color through the afterimage (complementary tint) of some other color. When the eyes are first focused upon any color, the focus-point is never completely at rest upon any minute part of that color, but, instead, plays with lightning-like rapidity, here and there, all over the color looked upon. In this lightning-like play of the focus-point of the eyes, the shifting impression made upon the retina of the eye by one color, will, at times, be partially or wholly overlapped by the impressions made by the other color. The result is that the complements of both the red and the blue have successively been impressed upon the same part of the retina, so that, when the eyes are focused upon the red, it is, for the moment, apparently seen through a transparent film of orange (the complement of blue), and when the eyes are focused upon the blue, it is, for the moment, apparently seen through a transparent film of a very bluish-green (the complement of red), the result being, as stated before, the red will appear more orange than it really is, and the blue more green

immediate contrast each color will become intensified, but the character of the colors will remain unchanged. When colors which are not complementary are placed together, then they will apparently undergo a slight change in quality of color, similar to the change which takes place in the red and blue.

Contrast of Tone is the effect produced upon the strength of each of two colors, when one is deeper than the other; one will appear to be deeper than it really is, and the other will appear to be lighter than it really is. By tone is meant the different degrees of a color, ranging from light to deep. Contrast of tone is well illustrated in the engraving above, showing a tone of gray against other tones. It will be noticed that, although the band through the center of the figure is of one even tone, yet it appears much lighter on the dark background than it does on the light background. So then, when two colors that are not exactly even in tone are brought into immediate contrast, the light color will always appear to be lighter than it really is, and the darker one darker than it really is. This element of contrast is one of the utmost importance in any color-scheme. The harmony of a design, or an arrangement of colors, can be completely upset or destroyed by having one color deeper or lighter than it should be. The color will, in some cases, be too heavy for the scheme; or it will be so bright that it will apparently come forward too much; or it may recede so much as to appear to be beyond the balance of the design. In such cases, the color-scheme does not hold together; that is, the color-scheme does not seem to be an even distance from the eye, because we feel that some of the colors are much nearer than

tall objects are placed together, the peculiarities of each will be emphasized—one will appear shorter than it really is, and the other taller than it really is, by contrast. The same is true of thin and thick objects, and straight and crooked objects.

Contrast of Mass is the effect produced upon the size of each of two objects when placed together. If there is a differencee between the surface or area of two objects, this difference will be made more apparent by contrast. Contrast of mass comes into play when we are considering the



Photograph by Pillsbury Picture Company, San Francisco.

EASTER IN SUMMER LANDS.

others, which causes dissatisfaction without the cause being fully understood. This is a common fault with painters and designers generally, so it is but natural that the printer should not be free from it. The writer has frequently examined elaborate designs of posters, etc., turned out by some of our most pretentious printing and lithographing concerns, in which this fault was very apparent. It will often be found that a slight change in the tone of one color will add very much to the harmony of a color-scheme, bringing about a unity that will otherwise be lacking.

Contrast of Form is the effect produced upon the shape of each of two objects when they are placed together. For example, when short and size of a type page in contrast to the paper page; the width of the type page in contrast to the width of the margins; the area of the blank spaces in contrast to the printed spaces; the size of the main display line in contrast to the size of other lines in the page, or in contrast to a mass of matter set in smaller type. While considering the arrangement of masses in a piece of composition, contrast of tone between the masses must be considered at the same time as the area of the masses.

When it can be said of a piece of work that all of its elements of contrast are in harmony, then it is a very perfect creation, indeed. The study of the laws of contrast is the first step to good work. Written for THE INLAND PRINTER

AN OVERLAND PAINTING TRIP IN WEST TEXAS.

BY C. P. BOCK.



UR party was made up of the following artists: Frank Reaugh, of Dallas, Texas; L. O. Griffith, of Chicago, and C. P. Bock, formerly of Chicago. Mr. Spillman, also of Dallas, was man of the horses. We met in Dallas on August 17. Our outfit

was ready; it consisted of a covered wagon drawn by two horses, a chuck-box with a few skillets and pans, one repeating rifle, and each man had his sketching paraphernalia and blanket. our wagon. About two hours were lost in wiring on a splice. One day later a tire jolted loose, more wire was applied, then following closely the tongue broke for the second time, more wiring and more splices, and so on nearly every day a break or bust, until it seemed nothing but wire held us together; even our coffee-pot received its share of wiring when the lid broke off.

A breaking wagon, harness and coffee-pots were, however, only a small part of our difficulties. Water—fresh water—was our constant want, especially when in the alkali country, but even alkali water is at times welcome.

One day we had gone a long distance with but little water in our canteens. Near night we came to a sign nailed on a mesquite bush—"water."



THE PAINTERS' SUNDAY CAMP IN WEST TEXAS.

As we had in past years made these trips, and were familiar with the country and the requirements of a camp, we took with us only the necessary chuck and things, selecting that which would stand the trail. We took nothing that was fresh and apt to spoil, nothing with juice, grease, or anything sour, sweet or sticky.

It was a hot day when we started westward from Dallas; the thermometer registered 115° in the shade. For many days we traveled through the heat and dust toward the promised land, where sketching awaited us—the land of the purple dawns and golden twilights, the home of the enchanting mirage and whirling sandstorms, the wilderness, the wastes, where everything is armed with stickers and thorns—even the toads are horned.

All went well until we struck the mountains in Palo Pinto county, where we broke the tongue of We searched a while and finally found it—a little pool nearly dried up, covered with green scum, and full of tadpoles. There was evidence of many head of cattle having recently bathed their feet in the pool, but how gladly we filled our canteens, and how sweet the tadpole juice tasted!

At another time we were out of water and our mouths, noses and eyes were full of dust, and burning dry. When we saw a windmill ahead, urging our team on we were soon overjoyed to see the pump sending out a clear stream of water. We drank down several quarts each, watered our horses and filled our canteens. The water was cold, but had a strange, musty taste, which we thought was due to some mineral, and we drank and drank again, thinking it healthy stuff, as most mineral water is. Before we left the place, however, the owner of the pump came and informed us that

something had fallen into the well and died, which made the water taste queer. We asked why he did not clean it out, to which he replied, "Why, I'd have to take up all them boards."

Not all water in west Texas is bad; most ranches have good cisterns, and if a ranchman or cowboy has two buckets of water you are welcome to one. We found only one cistern locked during our entire trip, and this was in a small town. A merchant, it seemed, owned the only good water in the place. Of course, he would have given us the key had we asked him for it, but we preferred to drink alkali water and take our chances on bellyache rather than this humiliation.

Next to the water question, eating demanded

cult. In cooking beans, for instance, if you dash a few against a stone you can tell if they are done; if they rebound and rattle, cook them longer. If you boil coffee after dark, about the best way to discover when it boils is to poke your finger into the pot quickly. And, following a sandstorm, it is best to cook things that require little chewing.

After chuck at night we usually sat around our campfire smoking our pipes, talking and listening to the swish of the wind in the sagebrush and the weird wail of the wolves. How lonesome the wilderness would seem if you didn't hear the wolves; but you always hear them, night after night, especially when there is fresh meat in camp, and I know of no music that is more fascinating



ON TO THE DESERT LANDS.

our attention—where to get chuck and what to eat? Most all stores in the West carry the three necessary articles: coffee, bacon and tobacco, and, at some places, we could buy condensed milk and other luxuries, such as meal, flour and potatoes, but more often not, and condensed milk was generally considered baby food and for sale at drug stores. Sometimes, though, we had great feasts in spite of all—broiled quail with sweet potatoes, honey and pickles and strong black coffee. Coffee was always good. No matter how much sand blows into the pot while it is boiling, the sand will sink to the bottom and leave the coffee on top, but when sand blows into fresh meat or honey, it sticks and is hard on teeth.

Cooking in camp is somewhat of a bother. There are a few simple rules, however, that we always observed and they make cooking less diffithan the song of the wolf (the music of the wilds). But all songs in the wilds are not pleasing and soothing. The song of the rattler always makes one's blood creep. You never get accustomed to it. However, the rattlers are usually painted much too black. There are poisonous things more creepy than the rattler. The centipede, for instance, that crawls about, and gives you no warning of its presence, and one never knows where it is, but if its many sharp stinging feet once clinch you, you will learn each foot is as poisonous as a rattler's bite. And, even if you are not stung by it, if it only crawls on you, the flesh over which it crawls will rot and fall off your bones.

The tarantulas are, however, only big, ugly spiders, poisonous, of course, but they will not molest you unless you happen to be sleeping on their nest or hole in the ground. We had a big

tarantula crawl through our camp one night and over one of our bunks, but he was in a hurry and did not stay long. We saw many rattlers, killed some, and heard wonderful yarns that we would not like to repeat, but no one in our outfit was bitten by anything. A centipede crawled up the writer's easel once, and was within a few inches of his hand, but was discovered in time, and there is no danger in any poisonous thing unless it bites or stings you. We sometimes slept inside of a circle of rope when in the rattler country (no snake will crawl over a rope), and we had woolen blankets, as snakes don't like the touch of wool. They will not crawl into bed with you if you are sleeping in a woolen blanket.

may tear the top off your wagon and scatter your stuff over a few miles of country. But even these are getting scarce. We only encountered one blow of any note during our last trip. This was at night. We were awakened from sleep by trash blowing into our faces, and a distant roar. The night was black as ink, except for an occasional flash of lightning. All hands fell to tying things down. We tied our horses to the wagon-wheels, then tied the wagon to a chaparal bush and all held onto ropes. We were camped on a high bluff with a cañon on either side, and the wind had a long sweep at us; but the blow was not strong, and we only lost a few cooking utensils, a water-bucket and a pair of trousers. Our mouths and eyes were



A NORTHER AT NIGHT.

There are things in west Texas, however, more dangerous than snakes and centipedes. The loco weed and quicksand are always to be guarded against. Loco weed looks harmless enough, but if one of your horses eats some of it he is apt to go mad, and if you happen to be sleeping within reach of his rope, he may dance a jig on your stomach before you realize what ails him. Quicksand is bad in most rivers, but the Brazos and the Wichita are treacherous when the water is high, and it is well to first ride a horse through several times before you attempt to cross with the wagon, for, if you once get stuck in quicksand, you will never stop sinking until you reach the bottom, and this may be only a few feet, or a few miles.

Windstorms are not dangerous in west Texas. Often the wind blows hard, but one is not likely to meet anything stronger than a little twister that filled with sand, but the rain that followed soon relieved us. For about an hour we were drenched to the skin. When the sky cleared, we managed somehow to start a fire, and stood around it until morning getting ourselves dry.

The reader will perhaps wonder why it is necessary to expose one's self to so many inconveniences in order to get material for pictures. And in the Eastern and old settled States, it is not necessary, but in Texas sketching is a different proposition. The country is big, houses are far apart, and, if one desires variety and motives that have not been touched by the painter's brush, the best and only way is to travel overland, so you can camp at any place, by the rivers, on the plains or in the cañons. Of course, a trip of this kind might not agree with one subject to indigestion, but it makes red blood and lots of new stuff for pictures.

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. II.- BY E. C. ANDREWS.



EFORE taking up the value scale in detail, let us define a few terms. We stated that, in analyzing any tone, two things are noticed: (1) The quantity of light and (2) the kind of light, which may be either strong or weak. Whether we recognize the

quantity or quality of light first, depends somewhat on the individual color-sense, and whether the color is intense or weak. A child notices the color, the kind of light, before he recognizes the quantity of light (the value). Last of all, he learns to notice the intensity of the color (the chroma). We can readily see that, in order to describe a color, we must mention three qualities: the color, the value, and the intensity (chroma). Notice that we are forced to speak of the "color of a color." To avoid ambiguity an exact term is necessary, and the best word that we can use in describing the kind of light in a tone is "hue." Please notice the following definitions from the Century dictionary:

Hue: "Color; specifically and technically, distinctive quality of color in an object or on a surface; the respect in which red, 3 allow, green, blue, etc., differ one from another; that in which colors of equal luminosity and chroma may differ."

Value: "In painting and the allied arts, relation of one object, part, or atmospheric plane of a picture to the others with reference to light and shade, the idea of hue being abstracted."

Chroma: "The degree of departure of a color sensation from that of white or gray; the intensity of distinctive hue; color intensity."

Henceforth, I shall use the terms "hue," "value" and "chroma" in describing any color. They may be called the three dimensions of color, as, by omitting any one of these three qualities, we leave the color undefined. Some of our readers may ask why I did not give these definitions at the beginning of these articles, instead of using the looser terms of color and intensity. Primarily, because a statement that color has three dimensions—hue, value and chroma—would make it appear that I am not writing for practical printers. Secondly, because I wanted to connect the commoner terms with the more technical, and also show the absolute need of exact terms.

Right here let me ask a few questions. Why not what pays, it is how it is set. What you say, should a printer read these articles at all, and, if how you say it, what stock you select, what colors

he does, why give him more than a column of twocolor combinations in numbers which refer to some chart? Much is being done by the various clubs throughout the country in educating the printer to what printing costs, but, after all, is this not merely an analysis of competition of price, a competition in which there is no bottom? On the other hand, there is the competition of ability,

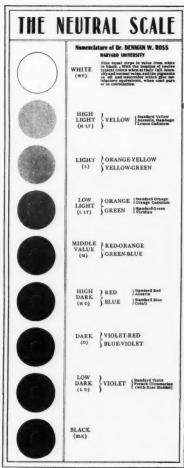
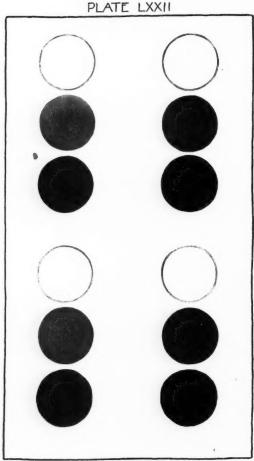


Fig. 1.

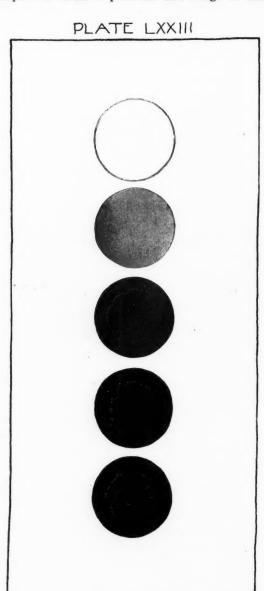
in which there is no limit. Why does your customer want to see proofs—why does he revise, and refuse to O. K. the original layout? Why does he deal directly with an advertising man, an artist or an engraver, and require you to submit your ideas to a middle man? It is because nine out of ten printers are not seeking more than to rent printing machinery. A prominent man, who has been connected with printing interests for more than thirty years, recently made the statement that he could teach the average bright boy to set type in three months' time. Setting type is not what pays, it is how it is set. What you say, how you say it, what stock you select, what colors

you use, and, above all, whether you show a creative touch, a distinctive and personal element in your work. This creative element can not be cultivated by referring to tables, copied out of



"Chevreul," and no set rule can be laid down for the best combination, as every color-scheme must be selected with regard to many requirements. To create, one must master, and to know color from the scientific standpoint often enables us to surprise even the artist at the grasp we have of the problems he solves with "feeling." When you can show a customer what he "ought to have," to advertise effectively, your profit will not be divided with the middle man, and, once in his confidence, even his office-blanks will pay a fair profit.

It seems to me, therefore, that a large number of printers ought to be interested, not only in a few simple rules for obtaining color harmony, but in the principal facts of the physical nature of light-how it travels, the difference in wavelengths, which give rise to various color sensations, and the absorption, reflection and refraction of light on different surfaces. It is worth while to know something of the eye and color-vision, and something of the chemical nature of pigments. There are many points about the body, tack, opacity or transparency of an ink that are important for a printer to know, and, last of all, is the problem of harmonizing and grouping the various colors and their tints and shades. I repeat, there is no question but that the average printer can acquire a valuable practical knowledge of color



harmonizing from scientific sources. I could give the results, without the reasons, and save you some reading, but it is easier to apply principles once understood, than to hunt for an example that just fits the piece of work under consideration.

In the following articles I shall take up the divisions of our subject in the order mentioned, and review them briefly, laying especial emphasis on recent theories. As soon as we speak of hue, our color theory must be defined, and, for a basis,

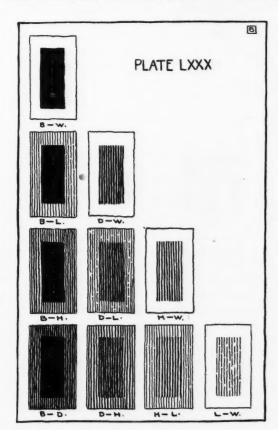
PLATE LXXVII

we must turn to light and the analysis of the spectrum. For this reason, I am discussing the neutral value scale first.

In studying the neutral gray scale, the first point to establish is a gray midway between white and black. Artists determine this middle-value gray by the eye. They mix black and white in different proportions and make comparisons of their results until the middle value shows the same contrast to black as to white. This key-note must be exactly right or the entire scale will be wrong. The printer, as well as the artist, should learn to recognize middle value in the gray scale, and I will show later a simple method of applying the knowledge of a seemingly unprofitable subject to the selection of decorative colors to be used with black. Plate LXXII illustrates four attempts at middle value, three of which are wrong. Now look at Plate LXXIII and compare the middle value there with the one you selected as middle value in Plate LXXII. The word "half-tone" also

signifies middle value, but in running half-tones few printers take into consideration the balance between white and black. The constant cry is for a half-tone ink that is black and that can be run on very heavy without offsetting. When the plate is flooded with ink, middle value is lost sight of entirely. You often hear the remark that So-and-So's half-tone work is gray, but the so-called gray half-tone, when carefully made ready, is far more artistic, and it is a safe bet that So-and-So has the best clientèle in town.

Figure 1 shows the Denman Ross neutral scale with nine values, including black and white.* A scale of nine values will give thirty-six possible contrasts, but the five values shown in Plate LXXIII will be sufficient to illustrate the necessity of recognizing not only each neutral tone, when contrasted with white paper, but contrasts



of intermediate values, as light on middle, light on dark, etc., Plate LXXVII shows ten contrasts. Middle value is represented by "H" (half-tone), white by "W," black by "B," the light tone between middle value and white by "L," and

^{*} The other plates shown in this article are taken from the "Principles of Design," by Ernest A. Batchelder, published by the Inland Printer Company — a book well worth reading.

the dark tone between middle value and black by "D." The strongest combination at the top, black and white, is a contrast of four intervals (see Plate LXXIII again). In the row below are two contrasts of three intervals, then three combinations of two intervals, and finally four examples of one interval only. The most harmonious combinations are in the lowest row, because they have more in common—they are nearer alike. An analogy in neutral gray or color is always a safe

PLATE LXXXI



HEN we wish to play upon a musical instrument we must have a definite scale with related intervals of sound. This scale, with its simplest combinations, must first be mastered before we can

ever expect to intelligently arrange a musical composition. Why should we not follow the same process in colorwork, instead of depending upon the uncertainties of a personal whim? Color, after all, is but music to the eye.

H-L



E may have in color, as in music, a scale of definite intervals upon which to play. If we resolve each note of a neutral scale into a color spectrum, all the possible colors between the extremes of

black and white will result. With this instrument as a basis for study, it will be found that the principles of design are applicable to colors as well as to lines and areas.

B-L

and easy way of getting harmony. The black and white at the top are of opposite value, and, therefore, are least harmonious. Instantly you think of black type on white paper, but in that case the black is broken up by the white. See Plate LXXX.

The importance of the neutral scale, either in flat tints of gray printing-ink, or in grays obtained from black by breaking it up in type, half-tone or Ben Day screen, can not be overestimated. Mr. Batchelder says if printers were limited to contrasts of Plate LXXX "and would experiment with the results, aiming to acquire complete control of a few tones, rather than depending upon the uncertain effects of unrelated tones, we feel convinced that the art of printing would not suffer. How often we find good work

marred by a misplaced contrast, a type that strikes the note light, associated with an initial that strikes the note black—a contrast of B-L, inharmonious on nearly every occasion." In Plate LXXXI notice how much more pleasing the middle value (H) initial is than the darker one.

(To be continued.)

SOME COSTLY PRINTING ERRORS.

The United States, some years ago, destroyed four million telegraph forms, owing to the misspelling of a single word

In 1883 several hundred thousand greenbacks were canceled before issue, owing to the same cause. An employee was convicted for attempting to steal some of these worthless notes, with the intention of selling them to collectors.

The Austrian government is so intolerant of mistakes that it cancels documents, not only on the ground of serious mistakes or misspelling, but even as the result of a misshapen letter. The use of a small instead of a capital "B" in the word "Briefe" led a short time ago to the destruction of twenty-five thousand forms issued to the various postoffices.

In 1850 an Austrian designer of bank notes signed his name in tiny letters at the foot of a drawing. The engraver copied the name, and before the mistake was discovered ten thousand notes were printed, all of which had to be burned.

Before the union of Italy, more than one attempt was secretly made to turn official papers and notes to propagandic uses. A custom-house regulation form was so spaced by the compositor that the initial words in every line, if read consecutively, were a declaration against the papal claim to govern Rome.

In another case the spacing of words in certain banknotes was so arranged that by drawing a pencil line in a particular way a rude outline of the arms of Savoy resulted. These notes, of course, never saw the light the device being too obvious to escape detection.

In 1901 a Spanish engraver was heard boasting that he had "signed his name" on every one of the ten thousand banknotes just about to be issued. When called up and asked for an explanation he declared that he had been joking. But an examination of the notes showed that certain letters in one line were raised a microscopical distance above those next to them. These raised letters spelled the employee's name. Seven hundred and fifty dollars was the price paid by the authorities for the engraver's joke.

The Kaiser's persistent interference in all matters of art has cost the fatherland heavy losses in canceled printed matter. One of his first acts as sovereign was to show his subordinates how the imperial arms should be printed. After many thousand forms and documents had been impressed with these arms an antiquary of high authority proved to his majesty that the new design was not only wrong, but also humiliating to himself. Seven thousand five hundred dollars' worth of papers were promptly reduced to ashes.

In another case the Kaiser "subedited" the German money-order form to such a way that the public could not make head or tail of it. Finally, the new form had to be called in and thousands of unissued copies destroyed.

Fifteen thousand pounds' worth of postal orders had to be destroyed by the British general postoffice, some time ago, owing to the poundage on the face having been 1d. instead of 1½d., as it should have been. The estimated loss to the country was \$500.— Gloucester Times.

Written for THE INLAND PRINTER.

BUILDING AND ADVERTISING A PRINTING BUSINESS.

NO. IV .- BY HERBERT H. STALKER.



HIS article will deal with pertinent inside facts. We have everything else adjusted. We've decided upon a special line of work—settled the question of a good, live name or slogan—agreed that we should consider the idea of service first of all—made up

our minds to constantly, persistently advertise—concluded that, after all, printing is just about the best business on earth; that there's money in it if conducted rightly. We've resurrected our early ideals—our enthusiasm has returned—the spirit of the race is in our blood—we're ready to go in and win.

But there are other things to be considered, in order that we shall accomplish what we have set out to do. First, know your costs. Don't guess at them. "Pretty near" won't do. Know them. That's an oft-repeated injunction, but it will bear repetition, for it is shamefully disregarded. Know what it costs to produce each job, and know the exact profit. Have an adequate job-ticket, and insist upon it being accurately filled out in full. Know your costs.

Keep an up-to-date set of books. Employ a competent bookkeeper. Never mind if you are put to it trying to scrape up the necessary wages. Mark this down: You can not succeed in business if you are unable at any moment to tell just how you stand; what you owe, to a penny, and how much customers owe you. It is the only safe way. Skimp where you will, economize if you must, but hang on to your bookkeeper.

Mix a large measure of the milk of human kindness and good, hard sense in the conduct of your workrooms. Remember, you can command more and better work from your employees by generous treatment than you can drive out of them. Seek to interest them in their work; stimulate their pride; feed their ambition. Study each man. Give him the kind of work to do for which he is best qualified - of which he can produce the most. Pay them well. See how much you can pay them, rather than for how little you can employ them. Does that seem contrary to the laws of good business? Yes, if you do not properly follow up the idea; decidedly no, if you do. In my office were three Gordons. No one in our town thought of paying more than \$6 a week for feeders. I paid \$10, and employed young men who could make ready, feed fast and accurately, and who did not make nor include soiled, imperfectly printed and dissatisfaction-breeding printed matter in the finished product. Each press was kept busy nine hours a day, and the work was all of a high grade. Did it pay? I think it did. You try it and see.

Don't hold yourself too high A suggestion. above your men. Don't let them feel any difference. Dignity is all right. I believe in it; I cultivate it. A certain amount is necessary to maintain self-respect, position and discipline. It is required more at some times than at others. Your own good judgment must dictate that. In a certain sense be one of your men. Get close to them. Have a thought occasionally for their welfare and the things that interest them. Condemn when you must; praise when you can. I can still see the look of pleasure on the faces of some of my old employees at a simple word of commendation for a piece of work particularly well executed. Yes, get close to the boys in the shop—in your own way, of course, and according to your ideas of propriety, but get close.

Learn to exercise a fine discrimination in economy and expenditure. Economize where it pays; spend liberally for the things that will lower costs, increase production, improve quality and add to your good reputation. True economy is fruitful; false economy is a hindrance.

Invest heavily in leads, slugs, rule, spaces and quads, etc. Have few type-faces, but many fonts. While men spend minutes pulling sorts, dollars in profits are flying out of the window. Have sufficient nerve to dump old type and purchase new, when the old ceases to earn dividends and stamps your printing as common. The price of new type can be saved in needless make-ready, which patient pressmen are obliged to indulge in to produce a creditable job. All this may seem like a contradiction to what I have previously said about throwing profits into new equipment. But there are two ways of buying new material, and discretion and judgment are needed to make the investment profitable. This much is certain: Nothing is to be gained, and much is to be lost, in pressing into service type and material which have passed the stage of being able to produce first-class work, and in allowing employees to waste precious time in hunting sorts. To make a profit, the cost of production must be kept down. Not by reducing wages, nor employing cheap help, but by hiring the best men and providing them with everything within reason that will enable them to accomplish good work in the shortest space of time.

To dilute or reduce your inks simply modifies and sometimes completely kills the noblest efforts of your best compositors and pressmen. Don't }*******************************

dilute your inks unless they be too stiff to work well, and then in moderation. Many printers are in the habit of making from a pound and a half to two pounds of ink out of one by adding reducing compounds. They do this out of principle, rather than necessity, and, to my way of thinking, it is a bad habit. The operation causes a good black ink to print gray, muddy or greasy, instead of a rich, dense black, and, if there's anything that looks common and reduces printing to the level of mediocrity, it is a piece of gray-looking printed matter. Make it black. Buy good ink, and keep it in the original state, if a possible thing. Keep up the color. Have every feeder under instructions to

week, no matter how busy, when all hands be required to distribute with diligence. If a rush job is on the docket, one man can be delegated to take care of it. A system of keeping the dead jobs in the cases will result in less requisitions for sorts, and a decided addition to the amount of composition done each week. Distribute!

Let every man understand your ideals. Let him know that nothing but the best work will be tolerated under any circumstances. The caliber of each man's work will be gaged by your standards—by what you expect of him. If you are careless or indifferent, you may be sure he will follow suit. If you are particular, he will soon



Do Not Be Discouraged If Your Business Is Dull

All it needs is a little printing ink tonic applied with professional skill

Printing Prescriptions for Prosperity

Judiciously Prepared and Carefully Dispensed

GETUP & GETTIT : Success Printers
Prospect Avenue Fairview, Calif.

The grotesque face was modeled in dough by Charles Shumway, Corning, New York, and has been applied to the above purpose to stimulate the ingenious printer.

print every sheet black, and let them understand the heavens will fall if they do not. That one point will make a vast difference in the quality of your printing, if you watch it. It is a little thing, but little things go to make up the sum total of reputation. Then, in the name of decency, don't, please don't, use the black rollers for colored inks. When a customer pays you for two-color work, give him the pure, unadulterated article. A roller that has been used once for black ink is never again fit for colors. Keep two sets. The printing of the fellow who does not will suffer by comparison, and your stock will rise accordingly.

Distribute. Oh, the dead jobs I can see in my mind's eye, lying piled up on the stones of my readers! It is enough to give one the nightmare. Adopt any system you will, but distribute. Keep the type in the cases, ready for instant use. I would suggest that a half day be set apart each

recognize that nothing but particular work will be accepted and will act accordingly. In time it will become a habit, and a mighty good and profitable one for you. You are the pacemaker.

Granted that you say amen to the foregoing; granted that you adopt every suggestion, you are now, I firmly believe, fully prepared to win splendid success. In conclusion, let me hold up three elements, which, in the last analysis, I believe to be paramount—Courage, Advertising, Enthusiasm.

Courage to meet undaunted the troubles and perplexities, the disappointments and discouragements that we all have to face, no matter what our position in life. Courage to battle bravely, courageously against all obstacles; courage to march unflinchingly all the way.

Advertising to let the world know that you have something it needs, and to tell it why.

Advertising to remind a forgetful public that you are the kind of a printer it pays to patronize. Advertising to prove your worth, demonstrate your ability, sustain and perpetuate your reputation, and *sell goods*.

Enthusiasm. Magic word—rare quality. Fortunate he who possesses it. Have you it? Get it! Get it, for, without it, you will never reach the highest goal. Good old King Solomon said: "Get wisdom, and, with all thy getting, get understanding." Good advice. Good then; good now. But, if Solomon were alive to-day, he would also say, "Get enthusiasm."

It was enthusiasm that enabled Columbus to batter down all opposition to his Western project. It was enthusiasm that impelled Queen Isabella to sell her jewels that the expedition might be fitted out.

It was enthusiasm that made the money kings do the bidding of the youthful Harriman. The force, the ginger, the glowing, whole-souled, enthusiastic confidence he displayed in himself and his plans, melted the hard, shrewd, financiers and won the day for the diminutive railroad builder.

Enthusiasm will help you make money in the printing business. It will inspire your men, increase your efficiency and help you sell more and better printed matter. Twice as many men will succumb to the infection of your spirited sales talk, for enthusiasm is contagious. It will win them in spite of themselves. Don't be passive. Inject vitality, vigor, force, spirit, conviction into your work, talk and advertising. All these are units of enthusiasm.

Enthusiasm will make you a better printer—a better man. It will enable you to trample on opposition, rise over obstacles, and march undaunted to victory. And with the victory comes the money; with the money, success. Get enthusiasm.

Attention, company! Forward! March!

HOBBIES FOR PRINTERS RECOMMENDED.

Have you a hobby? If not, it might be a wise move to take up for consideration the question of whether it would not materially assist you in your business and also prove beneficial to your health. Hadrian Evans, in a recent lecture before the Yorkshire Center, P. M. and O. A., at Briggate, Leeds, England, spoke very entertainingly of his recollections of printers and things printorial, calling to mind, among other matters, the different hobbies of some of his old-time friends. The British and Colonial Printer and Stationer gives the following summary of this portion of the lecture:

"Mr. Evans thought no talk of printers would be complete without some mention of their hobbies. For a man who was racked to death by business worries and estimates, a hobby of some description was most commendable. He

thought the salvation of managers and foremen of the present day was that they could take up some hobby. A man went to business much fresher if he had some hobby to take his mind off business after business hours. One man he knew, a master printer, had a peculiar hobby for traveling; he would pack his traps and be away for three or four years, possibly to South America or some such outlandish place. Although he was away for such a time, he would come back to business as fresh as possible. He would stick to his desk and bring business together; and then be off, leaving his wife and sons and daughters in charge. Another man, whose hobby eventually turned out better than his daily occupation, he recollected, was a compositor, whose hobby was buying old pictures. Eventually he had a collection of some hundreds of old pictures and engravings. He had suggested to this man that he should start in business as a secondhand picture dealer, and at the time of his death he had been so successful that his will was proved for some thousands of pounds. Another printer made a hobby of the manufacture of patent medicines which were guaranteed to cure anything. He well recollected a compositor who had made a hobby of collecting old pedigrees of families. He would get books and old documents difficult to decipher, on which he practically spent all his earnings; but eventually his hobby turned to good account, and he was now the librarian of a college in the north of England. One never knew how valuable hobbies might become. In this way men were able to carry out their own dispositions, and not only do good for themselves, but eventually qualify themselves for better positions than those they had previously occupied."

ONE ANGLE OF UNIONISM.

The following is taken from the *Typographical Circular*, of Salford, Lancashire, England, and brings sharply to our attention the fact that scales of wages and enforcement of union rules are not all of the duties devolving upon trade unions:

"BIG SIX" TRUE IN LIFE AND IN DEATH!

As evidence of the spirit of fraternity which more or less pervades the trade-union movement the whole world over, I gladly avail myself of the opportunity I have been afforded of publishing the following letter relating to one who up to the time of leaving England a few weeks ago was a member of the Manchester Branch of the Typographical Association:

New York Typographical Union, No. 6. BENEFIT BOARD.

9 Jones street, New York.

His death was caused by pneumonia (congestion of the lungs). I visited him twice while he was in hospital. We buried him in the union plot in Mount Hope Cemetery, Westchester county, N. Y.

I attended his funeral, accompanied by a committee of his shopmates. His chapel donated \$10 for a floral piece to be placed on his grave. The union defrayed all expenses. He had a Christian burial and got all the respects accorded to our deceased members. We have 154 members buried in the plot, and it is a beautiful graveyard. We did all that we could for him while alive as well as dead. I had great hopes that he would recover, but his constitution was not strong enough to fight the disease.

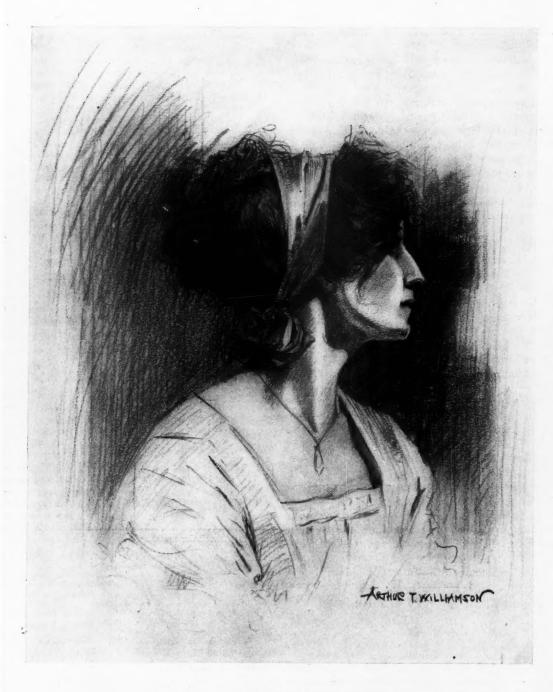
I need hardly say we deeply sympathize with you in your great loss, but it will be some consolation to know that he was not neglected in his hour of need.

May the Giver of all Life console you in your sorrow.

If I can be of any use to you, command me.

Respectfully, Hugh A. Armstrong,

OUVRIER.



"The test of civilization is the estimate of woman."

George William Curtis.

Half-tone by The Inland-Walton Engraving Company,
Chicago.
From a pencil drawing by Arthur T. Williamson.



A. H. McQuilkin, Editor

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SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 Cents; none free.

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When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London,
E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London,
W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
WM. Dawson & Sons, Cannon House, Breams buildings, London, E. C.,
England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and
Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Heddler, Nürnbergerstrase Is, Leipsic, Germany,
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoon, 179 rue de Paris, Oharenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

M. JOHN F. EARHART, whose name is familiar to printers as the author of that monumental work, "The Color Printer," and whose influence on taste in printing as the senior member of the firm of Earhart & Richardson was far-reaching and wholesome, contributes the leading article to THE INLAND PRINTER this month. Mr. Earhart deals with the subject of "Contrast" in color, in this first article, and we are well assured that printers everywhere will be glad to learn that this contribution is to be followed by others from the same writer. Mr. Earhart is a printer of unusual distinction. For the last fifteen years he has been a close student of landscape painting. and for the last decade has devoted his entire time to that branch of art. This taking to painting was the natural outgrowth of his love for color and for nature. He found that, in painting, he could express his love for color freely and quickly, but in printing this expression was often very slow and, frequently, if he did not do the actual work himself, it was unsatisfactory. The study of art and the practice of painting during the last ten years has given Mr. Earhart a more complete knowledge of what constitutes artistic printing than it would be possible to have without such experience. Mr. Earhart has spent much time painting in France, and his work has been most successful. He is a member of the Cincinnati Art Club and of the American Art Association of Paris, and has selected landscape painting as his lifework. What he has to say, therefore, for the direction of printers in the study of color is the result of experience as a printer and as a painter.

"THE maintenance of the widows and orphans should be as much a part of the cost of production of coal as the payment of wages and means of The above statement was made by George S. Rice, head of the mine-accident division of the United States Geological Survey, in an address before a recent meeting of the Western Society of Engineers. The position taken by Mr. Rice in connection with mining, undoubtedly will be noted with approbation by employers in all classes of business. The justice of it is incontrovertible. To employers in the printing trade, so far as the statement's applicability is concerned, it may not appeal with the force that should direct it to the attention of men who are engaged in more hazardous callings. Nevertheless, it should point a lesson as to the necessity for a more comprehensive and businesslike cost system. It should fix upon the minds of the master printer

the fact that, in the past, to his great financial loss and to the detriment of his employees, he has failed utterly to grasp the full meaning that attaches to business responsibility. And, if Mr. Rice's words shall be heeded by employers in the printing trade to the extent that cost of production includes not only the work and expense it entails upon every department of an establishment, as well as interest on investment and depreciation of plant, but even the risk of life itself, a broader conception of the need of a cost system will be established.

THE printer continues to be molested, even in out-of-the-way places. A Honolulu firm writes us it is being prosecuted in the courts for selling merchandise without a license. The house does not sell stationery, but does job-printing exclusively. It appealed to The Inland Printer for decisions and rulings that might aid it in preparing a defense. Regretfully, we were constrained to say we had no life-line to extend to the oppressed. If a job-printer who confines himself to turning out such work as is ordered be not a manufacturer, what is he? We do not anticipate our Hawaiian friends will have much difficulty in establishing their case, but the ways of courts passeth all understanding, and they may be as odd in Honolulu as they are elsewhere.

Printers' Homes.

The status of a people is largely determined by the manner in which they live, and this is most frequently expressed in the quality of their houses. THE INLAND PRINTER has noticed with pleasure the constant tendency on the part of those to whom it caters to raise their standard of living, for it believes that is the hallmark of advancing civilization. In this and other issues we have printed illustrations of the homes of journeymen who follow the graphic arts. To a flat-dweller who has not lost all his native love for the odor of bleeding earth as it lies in the fresh-cut fallow or green fields and wild flowers, these homes were a delight and revelation. To him it seemed his suburbanite fellows were, enjoying a perpetual holiday. In these short-hour days it may be some big-city printers fare quite as well. If so, the writer knows them not; but, that, too, is the way of a metropolis — you know not how nor where the man who works on your right lives. That is at variance with the best that is in man — the gregarious instinct. Anything that tends to bring men closer together, to inspire them with better ideals and fire them with the ambition to achieve those ideals is worthy. So we let the world know what

manner of homes some journeymen printers have struggled for and secured. We are sure every one will rejoice that such habitations are within reach of workers of the craft, and that without undue sacrifice of food and clothes for the grownups or education for the children. A home bought by jeopardizing the manhood or womanhood of children is in great danger of becoming the charnel house of all the graces and many of the virtues. So far as we know, the homes shown on these pages have not cost that terrible price. The self-denials and sacrifices have been of the character-building kind. With the owners of these homes, thriftiness has not degenerated into a vice or a habit that enervates.

Responsibility for Errors.

Mistakes are costly things, particularly in printing-offices. A study of the various ways they occur is the first step in taking measures to prevent them. Readers of THE INLAND PRINTER are invited to give carefully itemized circumstantial accounts of errors that have come under their notice. They will be helpful to every interest in the trade. Our opinion has been asked by a printer in the East regarding responsibility for an error. Our correspondent submits:

- 1. Paperman's invoice.
- 2. Original ticket.
- 3. Copy of stock order.

The paperman's invoice is for:

Eleven reams, 29 by 44, 90-pound litho, coated one side.

The original job-ticket calls for:

Twenty thousand circulars, $14\frac{1}{2}$ by 20, printed on one side, on 90-pound litho, coated on one side; 10 reams, 29 by 44, 90-pound litho, coated on one side

Copy of the stock order reads:

Ten reams, 29 by 44, 90-pound litho, coated one side.

Here is what our correspondent says:

"Ticket 5665 was entered and handed to shop with copy of stock order. Paperman's invoice was received by this office, items marked for identification and passed on to shop. Foreman's custom is to receive goods and O. K. invoice, return invoice to office and file stock order in his own file when goods are received. Foreman cut the whole eleven reams—pressman reported excess at twenty-one thousand press count—foreman placed the uncut stock remaining on shelf, not reporting same. Ticket came back to office on completion of job, and mistake was discovered. Our foreman disclaims responsibility for cutting the extra ream on the ground that the

O. K. notation on invoice by office was equivalent to cutting order for whole of stock—says he cut it without counting reams or reference to ticket. Question: 'Who is to blame?' This is one of the unpleasant little things that happen in the business, and is referred to you without prejudice for a frank letter to us as one of the readers of THE INLAND PRINTER. Will you kindly advise us the best 'trade customs' as to these matters, also as to the legal status of deducting spoilage from wages."

THE INLAND PRINTER answered:

"Our opinion is that the first duty of the man who takes the order is to consider carefully every factor in the instructions susceptible of more than one interpretation. More than half the errors in work arise from the neglect of proper precaution in the first instance. The man who secures the order knows all the circumstances, or should make himself acquainted with them. He is in a position to know, and should put down the facts with such accuracy that no misunderstanding should ensue.

"The men in the operating departments usually have a number of things distracting their attention, and if there are several ways to interpret an order, they are as likely to take one road as another. The notation on the side of the invoice was certainly misleading, for no one would instantly compute that if eleven reams were cut up it would give twenty-one thousand instead of twenty thousand. There is no indication anywhere that more stock was being furnished than the ticket called for. But the foreman in this instance was in the position of a receiving clerk and should have compared the amount of goods received with the order, and noted the oversupply of one ream. He was the only one in a position to know the facts. The responsibility is between him and the paper house. The original error being with the paper house, it should bear the loss, but for the fact that the foreman did not report the error on discovery.

"Common law holds that where loss is caused through malice, the loser may recover. Where the one causing the loss is a participant in the profits of the business, he is liable. But where one working for wages is the cause of loss—without malice—there is no recovery. There are no 'trade customs' governing these matters, for they will vary just as the minds of men vary. Only in a case of obvious carelessness is it customary to charge employees for spoilage. Where it is a matter of judgment, and the employee uses his judgment but proves in error, there can be no justice in charging him with the loss."

It is profitable to urge every employee to study the chances of misunderstanding in every order. Written for THE INLAND PRINTER.

HANDSET REMINISCENCES.

NO. III .- BY JERRY B. GRAHAM.



OOKING backward fifty years, the up-to-date printer and machine man can hardly conceive of the amount of labor, the skill and clocklike regularity that were essential to produce the high-class, eight-page metropolitan dailies of those times. For, while im-

provements have been made that it would now seem impossible to get along without—such as the Linotype, the perfecting press, the stereotyped page and lightning methods of illustration—there were dailies of the fifties that in my judgment were artistically and mechanically superior to some of the top-heavy, yellow sheets of the present, rating as first class. A twelve-page edition then was more difficult to produce than forty-eight pages are now.

Take the New York Herald, for example. It began publication in 1836 with four pages, four twelve-inch columns to the page. Twenty years later it was printing eight seven-column pages, and a little later special editions of twelve pages, made possible by the Hoe six-cylinder press - a marvel of "speed" and noise. Before the Civil War ended the *Herald* had two ten-cylinder presses in commission, with which it distanced all competitors by printing editions of as high as thirtytwo and even forty pages. In the fifties the news was set in nonpareil, ads. in agate and editorials and Sunday stories in minion. All ads. began with a two-line initial and first line in caps. The only display permitted was caps, and broken lines. Such a thing as a two-column ad. was an unheardof abomination, and would have been an outrage on all accepted rules of typography. When the double-column ad. was first "evolved" it read across two columns, but the full column-rule had to go in just the same. Not a lead or slug was allowed in advertising. If a patron wanted "a spread" he could pay for as many three-em-dash lines, or "miseries," between lines as he liked; or he could repeat lines any number of times.

Repeating was the favorite display used by Doctor Helmbold, of buchu fame—the greatest advertiser of his time, except P. T. Barnum. Once he proposed to fill the first page of the Sunday Herald with "Helmbold's Buchu—is an—Unfailing Remedy—for—Kidney Troubles"—each broken line to be in caps. thirty times, with three-em-dash lines between, to make a column—the next column the same, and so on, making a page of solid agate type. What resulted

illustrates the severe rules the Herald management was obliged to enforce. At 2 o'clock Saturday the Doctor applied for the space and cost. He was informed that the price for one issue would be \$1.250, but that he would have to wait until 4 o'clock before the advertising could be accepted. "What!" he shouted, pompously, "do you mean to intimate that Doctor Helmbold's advertising may be declined? I propose to occupy the first page to-morrow if I have to pay \$2,000 for it." Being informed by the manager that the mere matter of pay cut no figure - that the advertising space was already well filled with regular and small ads. (a twelve-page edition being the absolute limit at that time) - the Doctor smoothed his feathers. His ad. did not appear.

There were forty-eight piece cases on the Herald in 1858, besides ship-news, market and head departments. The price for composition was 33 cents—fair, considering that in many interior cities like Cleveland, Buffalo, Rochester and Albany but 20 to 25 cents was paid. The upcountry price for tolerable board and room was \$2.50, while in New York it was around \$3.50 per week. A fair suit of "hand-me-downs" could be had for \$9 to \$12. My judgment is that 33 cents then was better than 55 now; for board, lodging and quite glad togs complete, with an assortment of 3-cent slugs of booze on the side, could be paid for with a ringer. The average string was about nine thousand—nearly \$21 for a full week.

But say, what do you fellows who drop your sticks in the middle of a line when the eight-hour jig is up know about work? Let me tell you about the real thing. A slave representing cases on the old *Herald* had to show up at 11 in the morning. That was an unwritten law, that needed no frowning monarch to enforce. There were preliminary bouts before distribution requiring attention. You applied to the stoneman, who handed you a galley of nonpareil and another of agate or agate and minion mixed. No need to handle them carefully, for you could throw a whole column across the office and hardly jar loose a "feather." The type had been locked in turtles and soaked to the last nick with ink as thin as was possible to use - for the presses had to fly to cover the big editions. Resting a galley on his case, the printer first loosened up the type a little with a wooden "masher" (built something like a potato masher), by lifting slightly several lines at a time, between his thumb and finger, and manipulating them with the masher—a tedious process. The galley, which was of lead and locked with lead side-stick and quoins, was then taken to a tank, fifty feet long, which contained lye to a depth of about four inches and was a general depository for all hands

— each slugging his galleys, noting their relative position and allowing them to soak for one day. Galleys deposited the previous day were then taken out, and, after a thorough rinsing, were ready for distribution.

At 1 o'clock typesetting was begun, that is, by one-third of the gang, which was divided into three phalanxes—the second beginning at 2, the third at 3, and each working two hours. At 3 the first division would resume distribution, which the third could complete before composition. Thus, by 5 o'clock, six hours had been put in on each case. From 5 to 7 was given to rest and refreshment, during which many were prone to catch an hour's nap. Then began the sure-enough day's work, a steady pull of at least seven and often nine hours, barring half an hour for lunch, at low 12, when "Old Wheezy Jane," carrying a corpulent basket and a tank of hot coffee, would come staggering up and nearly fall dead on the fifth landing - for the elevator had not then been thought of, or even dreamed of.

There was little richness in the way of fat takes and premiums. Ringers were the exception, and the stayer who could put in two weeks in succession was tough. There were several iron men who could stand it to stay three and even four straight weeks. But when they "fell," it was for a month's booze at least. No one familiar with the routine of a morning daily marveled at the proverbial dissipation of the old-time printer. He came from under the hot gas-light in the morning, exhausted and pale as a church bedbug. No wonder his coppers got hot pretty often. He needed rest, but was prone to substitute stimulants and forget the downy couch. In the Herald the "ghost walked" Saturdays, exactly at high 12. By low 12, probably, not less than eighty per cent of those not working were well boozed up, while the workers, largely subs., "lifted in a few" on the way home. The hundreds of subs. who sojourned around "Printing House Square," where were most of the daily offices, were jokingly divided into three grades, called the first, second and third boards. Members of the first were reliable, the seconds were all right if sober, while no recognized thirdboarder would sully his reputation by showing up so long as he knew where he could get another beer, and the regular who put him on was held responsible if his cases went dark.

Speaking of dark cases reminds me of some funny incidents. Vacating cases without permission meant discharge without notice. One night an "old standby," who had taken some too many, tried to beg off, saying he wouldn't be as good as a wooden man. Being told that every case had to be represented that night, if only by a stick of

wood, he stood a piece of cordwood against his rack, turned on the gas and lit out. When the foreman came around and saw the "wooden sub.," he grinned a grin that meant the ruse had won. Another of the old boys who made the ancient excuse, said he might as well be dead for all the good he could do, but was handed the ultimatum that some one, alive or dead, must be on his cases. He went to the street, and, hailing a green Irishman, asked him if he wanted to make a dollar. "Sure," was the reply. Mike was piloted to No. 17, shown how to hold the stick, told to imitate the motions of his neighbors whenever the boss came around, and a piece of dead manuscript was laid on the case. After awhile his peculiar movements attracted the notice of the foreman, who asked him what was the matter. "Well, sor," replied Mike, "it's a hin must-a done that writin' wid her two feet." The trick was so nervy that nothing came of it, but, a little later, another philosopher who tried it hit the pave.

The Herald for many years occupied a fivestory building and basement at the corner of Nassau and Fulton streets. In 1867 it removed to a handsome structure, built expressly for its use, at the corner of Ann and Broadway, in the same block, the site having been made vacant by the burning of Barnum's museum. This fire destroyed what was no doubt the largest and most valuable exhibition of curios ever seen in this country, up to that time, P. T. Barnum having spent large sums and much of his life in collecting them. They crowded five stories of a great building, and burned like tinder. I am going to relate some incidents connected with this fire, but, in passing, should mention that quite a many years ago the Herald moved up town to its present location, at about Thirty-third and Broadway.

When time permitted, the Herald printers were wont to repair to the roof of the old office for a bit of fresh air. One morning about 11 o'clock several of us who had gone to the roof noticed dense smoke issuing from a small restaurant occupying the inside (Ann street) corner of the museum building, where we often went for This restaurant was specially noted for having folding doors opening into the museum, for the convenience of the "fat lady," who hit the beam at 550 pounds, more or less; also, for a prodigious bench, built of two-inch oak plank, expressly for the lady's use. When she dined quite a crowd was attracted; but the smoke that morning proved a better drawing-card, for, in a minute, an excited mob blocked Ann street. We made a rush for the pavement, but by the time we arrived it seemed like the whole building was in flames, so dry and inflammable were its contents. I elbowed

my way through Fulton street to Broadway, where the heat was so fierce that the crowd, packed like sardines in a box, had to back down to the next corner. Here a cry suddenly arose that the lions, tigers and big snakes had escaped from their cages and were loose on Broadway. about a buffalo stampede --- you ought to have seen that mob getting away with my hat, coattails and temper. Directly ahead of me was a handsome. richly dressed young woman, held a prisoner by the crush. A big brute of a fellow had jammed one of his feet through her dress and tilting hoops (they were \hat{a} la mode), and she was borne to her knees. In a minute she would have been trampled to death, but I had the presence of mind to grab her around the waist, and, tearing her loose by main strength, I carried her along until the rush subsided. Without even a hat with which to shade my eyes, I then had to take notice that about all she had on was a neck ribbon and shoes. wrapped my coat around her, though it wasn't much good with the tails gone. A "cop" helped me to put her in a cab, and took her home. I was painfully modest in those days, or this might have proved the beginning of a life romance. I never saw nor heard of the girl again.

James Gordon Bennett, Sr., in his declining years was generous, but irascible and sharp after what was legitimately his due. In these qualities he had none the best of Phineas T. Barnum, who prided himself on being "the czar of all the showmen," which he truly was, and as such courted acknowledgment. Because of adverse criticism or some business disagreement, a war to the knife broke out between the two, and for a long time the latter not only did not patronize the Herald, but over announcements in other papers printed the legend, "Barnum's does not advertise in the New York Herald." This fight was on when the museum burned. While the ruins were still smoking Mr. Bennett fell in love with the site and determined, if possible, to secure it. Negotiating with his arch enemy being out of the question, he employed a discreet agent, who effected the purchase. The price paid was said to be \$1,100,000, about \$1,000 per front inch on Broadway. Mr. Barnum was really delighted to get rid of the ground, as it was no longer good for his business, the residence portion of the city having started on its travels up town: but when he learned that the canny old Scotchman of the Herald was its real purchaser, his wrath knew no bounds. He tore his hair, it was said. The longer he brooded over it the madder he got, and his critics were mean enough to say the incident clung to his memory and soured the rest of his life.

(To be continued.)

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

NO. IV .- BY F. HORACE TEALL.



HIMSICAL and fallacious notions are common among all kinds of people, and no person is absolutely without them, although there is a wide range of difference in persons. This is universally true, and no less in the case of language than with refer-

ence to any other subject. No one needs to recognize this fact more than the proofreader needs to do so. Very much proofreading work calls simply for faithful reproduction of what is in the copy; in fact, by far the most of it makes that one demand, and almost excludes the exercise of any discretion. Such work, of course, involves no thought as to whether words are used correctly or not, so far as the mere doing of the work is concerned. But occasion often comes for the proofreader to show that he is a person of education and understanding, by making or suggesting correction, even in work where his imitative faculty is most important. For such usefulness he requires the power of distinguishing between mere peculiarity and actual error, and even more he needs ability and readiness to accept decisions that he knows to be erroneous. He needs to know and accept the fact that many things that seem whimsical or erroneous to him do not seem so to some other people. Some proofreaders do not know this sufficiently, and make trouble through their pertinacity or obstinacy.

We can find no more impressive evidence of the disagreement to which we are calling attention — with a good purpose, and not to try to persuade any one to change his personal belief or practice unwillingly—than that of the status of the word none. This word etymologically is simply "no one" contracted into one-word form, and that logically makes it singular. Many persons are firmly persuaded that correctness demands the use of a singular verb with this pronoun, and that making it plural is wrong. If we were mere slaves of formal and logical grammar, this would be unquestionably right. But grammar is made for men, not men for grammar, and it is, as Greenough and Kittredge say, and as many others say, imperfectly made. On the other hand, some writers, including those presumably best qualified, themselves use the word with a plural verb much more frequently than with a singular, and insist that this is the prevailing usage, and even, or consequently, that this is the better grammar of the word. A correspondent recently wrote

to us that compositors should correct obvious errors in copy, and instanced the plural number with none as one of the plain cases for correction. The present writer is one of many who would object strenuously to such "correction" by anybody, even an editor. When a change from copy is such that anybody might disapprove it, it is evidently not one that should be made by either compositor or proofreader.

What is hoped for most in these writings is to find the difference, in a number of instances, between real error and mere caprice, or whim, considering the latter as something that is altogether likely to be held strongly by authors, and the former as amenable to quick and convincing proof of its bad quality. No absolute delimitation is possible, as some peculiarities of writers partake of both qualities. By real error we mean principally accidental error of form, as when the writer omits or repeats a word, the repetition being of a kind that could not be anything but accidental, and the omission being such that only one way to supply what is lacking is possible; or when a date is clearly known to mean one time and accidentally says another time, as by transposition, as if written 1870 when context shows plainly that it means 1780; or in any similar case of an obvious slip in the writing.

The very effort to be true to grammatical or other language principles has led to much trouble and worry by those who carry the effort beyond the limits of wisdom as indicated by conventionality. From the time when people began to be at all critical of language uses objection has been urged against certain words for various reasons, notwithstanding plain indications that the objection would be futile. One of the commonest reasons is violation of etymological principle, and in almost every case a fact of more telling import than mere etymological principle has been ignored by the objectors, the result, of course, being almost always the persistence of the word in use notwithstanding all the finical criticism.

A book on "Word-coinage," by Leon Mead, published by Thomas Y. Crowell & Co., New York, happens to be most convenient to the writer as a source of examples of words that have been fought for etymological reasons, and it cites some words which are now so common that many persons will wonder how objection to them could ever have been possible. In quoting from this book we may find it profitable to go a little further afield.

"It has been stated," says Mr. Mead, "that there are three thousand English words not to be found in any dictionary. My own investigations would lead to the inference that there are at least thrice that many." Since that was written (it

was published in 1902) the number of words (good words) not in any dictionary has been greatly diminished by inclusion of many of the missing words in the Webster's New International Dictionary; yet even now Mr. Mea. tiply his estimate and not be untruthful. suffixes usable with the right kind of words illimitably are ness and less, the first being legitimately usable after any adjective, as in goodness, and the other after any noun, as in hatless and shirtless. Both these words are in the new dictionary, but shirtlessness is given, and hatlessness is not, though one is absolutely as good as the other. The reasoning applied in selecting was probably that words found in print should be recorded, but not any that the makers did not find in print. Such reasons can not make hatlessness any less proper than coatlessness. A notable whimsicality, if it is nothing worse, is found in the fact that this new dictionary omits some such words that are in the Standard Dictionary, although it gives many that are no better. A striking example is bumbailiffship, which is in Webster's and not in the Standard. Bumpkinship is in the Standard and not in Webster's, which constitutes a clear proof that the Webster editors did not give every word found in print, for the word could not be in the dictionary without being printed there. Moreover, bumpkinship is not a word that any one could ever dream of for a dictionary unless he found it somewhere in literature, and its presence in a vocabulary is almost as positive proof that somebody had used it as the actual reading of it in literature. The telling point here is that no dictionary can ever be made to contain every word that is good enough to be included.

Some of the words noted as having been condemned and branded, as illegitimate, indefensible, and obnoxious in every possible way, are forestall, fain, scathe, askance, embellish, dapper, transcend, bland, sphere, blithe, franchise, carve, anthem, plumage, tapestry, tissue, ledge, resource, villainy, thrill, dovetail, oblique, radiant, adoption, caress, horizontal, concede, articulate, destination, ocular, compensate, and complicated. How many of these could be spared now? Every one of them was criticized, at one time or another, by just such people as the one who wrote a few years ago that tireless, meaning unwearying, was not in the dictionary because it was not a word fit for any one to use. Such people will not acknowledge that almost universal use constitutes good usage, but they will eventually learn this fact, or else they must be continually in hot water. Every word that is so persistent in use, when there is no better word that expresses exactly the same meaning, is a good word.

Written for THE INLAND PRINTER.

CONCERNING AGENCY COMPOSITION.

BY LOUIS F. FUCHS.



N discussing composition placed by advertising agencies, the feature value of the emphasized line is the first subject. Indeed, it might be said, the only subject, since the ad. man depends wholly on it to compel the reading of his talk. The agency man has

developed to an almost extreme degree the modern tendency of culling the leading features of his discourse, to the extent of a ruthless sacrifice of the rest of it. His cult has pioneered the path that has led to our present admirable standard of display composition. Of course, he has been aided by the tasty men at the case, whose fine discrimination has helped him evolve this result. But amid the flotsam and jetsam of sarcasm hurled at him from all sides because of his tendency to present his copy with "plans and specifications"—too often, it is true, quite incompatible with practicability—the fact nevertheless stands out prominently that his has been the lever to the present uplift in that class of composition.

Taking ordinarily prepared matter, the compositor is set on the keen edge of his taste (not skill) to produce the correct thing, and when he produces it under these circumstances it proves him an artist in the fullest sense of the term, since his was the task of making artistry from crude material. Give him agency copy, with, if you please, "plans and specifications" thrown in, he has yet to exercise his taste to produce the correct result, since the mere designation of character and size of type for display, body and border, if any, which usually is the limit of these much-abused addenda, does not relieve him from exercising his discrimination in the presentment of the whole. His is the task to produce letter, line and marginal balance, and when he fails to step in and do this, he either has much to learn or has a devil of slovenliness to exorcize. The ad. man himself will be the first to recognize and admit a correct result.

It is a familiar fact among those who know best the foibles of agency work that few of its designers claim cognizance with the underlying principles that go to make a piece of typework perfect; that, after all, it lies with the printer to give "life" to their plans; that, when it comes to basic rules, their art is sadly out of joint with what can not be or what must be. It is then not too much to say that nearly all good ad. work is the result of the printer's good taste, and, on the other hand, that, when the result is not of a high order, the printer's taste is largely at fault.

Leaving aside for a moment that phase of agency composition which decrees that a hole or holes in a border-plate shall be plugged up with type, let us take a passing glance at the mode of operation made necessary by the other kinds of work from these sources. Primarily, it must be kept in mind that plates will be made from nearly every ad. that is set up. This means, of course, that the type you use must be in good condition, as well as that your rules and borders are so clean as to join. The ad. man detests the necessity of soldering joints - correctly so. He scans his ads., too, when they appear in his selected mediums, for imperfections, and, laughable as it may seem, he looks for nearly as good results in newspapers as in magazines - with this difference - that he plans his displays more boldly for newspapers. He depends on the strength of his display lines to fight his wares to the attention of the reader, and realizes that, amid the motley array of designs, both of type and pictorial art which hodge-podge the average newspaper ad. pages, there are but two ways for him to stand out boldly above the rest - either by contrast or by the location of his matter. He seldom takes into account that the third way, that of surrounding his matter with marginal white, will accomplish the same result. He applies this method continually to his magazine ads., but when he aims at newspaper readers he seems to figure from column-rule to columnrule and from division to division. Sometimes he tries to combine two ideas, as, for instance, when he has set an indented two-column ad. 100 lines deep; he almost invariably insists on the full 100 lines for type-face, despite the indention on the sides. This, of course, plays havoc with his balance of white, unless good judgment on the part of the compositor comes to his aid in the correct handling of his displays and groupings. An ad. set like that is irremediably killed if the initial line is a full-measure display, whereas a shorter line, leaving some white at one or both ends, aids the balance, even if the displayed top line is put flush against division rule by the make-up. Again, too much indention of body or group matter frustrates the balance; a modest indention of, say, two ems will be much better where the displayed head is full or strong. Intermediate displays can reach column-rules not only with safety, but for the betterment of the whole. Sure enough, there are times when the ad. man has his mind made up as to just what he wants, even if good taste and correct form do not jibe with his wants, but usually the printer's taste in these matters will prevail and bring fair results, with even unpromising

material. When a border is used around the whole ad. the operation is, of course, simplified, but note should be made that light borders are rarely the correct kind of newspaper ads., inasmuch as they merge too much with column and divisional rules.

Take this hint! The ad. man wants simplicity. Rarely will he pass a florid effort. He especially dislikes fancy borders. They interfere with his direct-talk effort, for he depends much more on his words to induce sales than on the art preservative. This may seem a stunning blow to the pride of the "artist" at the case, but it is a lesson he will have to learn, if he comes into intimate contact with agency work. And I heartily endorse this preference. It is not within his province to present the beauties of typography—rather the message he has to convey. And the simpler he can make this the farther it goes, in his estimation. He aims to stop your eye by display, and then talk himself into your pocketbook. But, despite this simplicity, agency work is many sided. The ad. man uses every avenue of publication known to exploit his customers' wares, from high-class magazine to those blots on the fair escutcheon of printingthe mail-order journals. And, whether he writes for magazine, trade journal, newspaper or mailorder publication, he has a fixed method in harmony with each, differing for each, yet throughout the whole range will run the thread of a style peculiarly his own. Every agency has a style of its own—the initiated can tell at a glance which agency produced any certain ad. This style is the thing; grasp it and you have mastered all but the detail. The style will run through even the plug-up ads.—those artistic creations of the ad.artist's brush, which consist of drawn-border effects, inside of which are holes to be filled with type. Rather a loose way of putting it, but that's about the way it must be put to be understood. It consists chiefly in an expert ability to figure out how much written or typewritten copy will make in any given size of type, when disposed in elliptical, spherical, oval or irregular spaces mortised out, and being sure that you will have neither too little nor too much matter, for, in either case, your patience will be put to the test of repeating the performance, sometimes resetting in larger or smaller size to boot. Only experience can teach you the idiosyncracies of an irregular mortiseand they are always irregular enough to keep you guessing. I have long ago hit upon a fairly reliable plan of determining the holding capacity of any irregular mortise by squaring it, not mathematically, but by a species of diagrams, by which I arrive at its greatest square area in its largest open space, adding thereto the approximate residue, and then deducting about ten per cent from

the whole to allow for quad bracing at ends of lines. These quads are very important for the true alignment of the body-matter, if it must be set solid, and should be an em quad for all sizes up to twelve-point. When the matter is leaded, and the leads are projected over the type-lines to just reach the border-plate, almost any space will do, but with solid matter no foothold is had unless the broad surface of at least an em is furnished for the following type-line to rest upon.

But the ad. man has seen the value both in beauty and lessened cost of adopting the group idea even for the most irregularly mortised apertures, and is coming more and more to want his bodies set in square effects, no matter what the shape of the border may be. The enhancement of his display values is so marked under this plan that, even when he must of necessity use a smaller body-type because of the entailed area at his disposal for grouping, he is more than ready to sacrifice size for the better display it gives. In this, too, he is quite in line with his strong inclination to get strong display, or clear display, at whatever cost of the balance.

In many years of experience at this class of composition, I have learned the value of direct effects better than I could possibly have done at the case with full license to "spread myself" given with every other piece of copy. This instruction is also frequently given by the agency man, but it must never be construed to mean the presentation of a florid output. Nobody in any manner even remotely connected with the output of the print-shop has a keener perception of what may be termed "classiness" as applied to its work than has the advertising-agency man, and that term stands in his mind a synonym for "classic." He may not be able to tell you just what he wants, but he has no trouble whatever in pointing out what he doesn't want. His application of the term "classy," too, is broad enough to give you scope to produce that kind of work, especially if you have a correct sense of harmony in type-displays and their relation to body and white spaces. I could name you some very successful advertising men, who have never mastered the nomenclature of bodies — who are never sure whether the body is Caslon, Cheltenham or what not, and who call all display but gothic "Blanchard"-but these same men can not and will not pass a combination of types whose characteristics have no element of sameness, in other words, that do not harmonize. This is one evidence of their keen appreciation of the classic in type-effects. Going a little deeper into the question, you could hardly pass muster with a combination of thin body and broad display, nor yet with wide body and narrow

margin. Such combinations are self-contradictory. For the rest, advertising agencies are good people to work for. As said, they have a keen appreciation of what is good; they are much more amenable to reason, where the question is one of practicability, than is the average customer, who may think he knows something about type, but whose taste is atrocious and whose ego abnormal. Quite in contradistinction is the ad.-agency man, with taste keenly edged, and contact frequent enough to make him familiar with the limitation of the print-shop, and a broader toleration.

THE THEATRICS OF ADVERTISING.

Perhaps it is in the least conspicuous phases of business activity that advertising and the advertising solicitor have done most good. An advertising solicitor will study a merchant's trade, stock, annual turn-over and profit, his location, clientèle, and busy days. If the business will stand an advertising campaign of \$1,000 a year, the solicitor will draw up plans involving the expenditure of this amount. He will select "leaders" from the merchant's stock, write specimen advertisements, and have them set in type. Finally, the merchant may consent to a trial, and on the skill with which the solicitor has planned for him will depend results. In most cases he is transferred into a regular advertiser.

A well-known advertising man tells an interesting story of how a Pittsburg newspaper solicitor found and developed a modest pie-baker. Nobody had ever advertised pies in Pittsburg. The baker thought they couldn't be advertised—what could you say about a pie? He believed in advertising, though, and consented to try some small announcements. The solicitor wrote them, and they talked of purity and cleanliness in a way that gave almost news interest—the best flour, shortening and sugar and fruit, the freshest country eggs, clean workmen and workrooms. Soon the pieman's trade began to grow and he became a regular advertiser.

The solicitor's work does not end with the signing of the contract. In the trade-paper field the advertiser becomes his client. He either writes his advertisements or supervises the writing of them. He organizes selling campaigns, takes a personal interest in the advertiser's business and becomes a sort of aide-de-camp or business counsellor to him. I have even known an advertising solicitor to go out and actually drum up business for an advertiser whose business did not respond satisfactorily to the advertising announcements.

The advertising solicitor in the main is a good fellow. His object in life is definite, legitimate and altruistic. He wants to succeed, by making others succeed. He may be persistent, unquenchable, unduly enthusiastic and sometimes too pushing. But he means well.—Alphonsus P. Haire, in Harper's Weekly.

O TEMPORA! O MORES!

It has been stated that on the Continent of Europe, two hundred years ago, there was always a prayer-desk in a printing-office, so that when an unusually bad piece of copy was received, the printer could offer up a prayer for the author. Two hundred years have wrought a material change in the printer, we fear.— The Caxton Magazine.



THE GRIEVANCE COMMITTEE.

Drawn by John T. Nolf, ex-printer.

ORRESPONDENCE



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

J. F. EARHART ON SPACING AND LEGIBILITY OF TYPE.

To the Editor: CINCINNATI, OHIO, February 21, 1910.

I have read with much interest the article by Mr. F. J. Trezise upon "The Question of Spacing," page 717 of the February Inland Printer, and mainly agree with the author except upon a few important points. The thing of first importance in a piece of printed matter is legibility. Any spacing or arrangement of type-matter which increases the difficulty of reading surely and quickly should be avoided. For this reason I think that the spacing in Example A, in Fig. 4, is better than that in example B. In Fig. 6 the black-letter example A is spaced too close for perfect legibility, and in example B a little too wide. The spacing of words in the pages of The Inland Printer seem to me about right, and the matter can be read easily, quickly and without unnecessary strain upon the eyes. When thin-spaced matter causes the slightest hesitation in reading, then it should be opened up so that this disturbing influence will disappear. The writer believes that all typematter should have a space between the words at least equal to the width of the average letter in the type used; but, of course, in a line like that in Fig. 7, the capitals have to keep the words distinctly separate, and so, in this case, the lower line appears better than the upper one.

It often happens that in displaywork, the thing of primary importance is first to attract the attention of the reader. In such cases legibility, to some extent, is forced to take a secondary place in the arrangement of types. But, even in such a case, legibility should not be sacrificed for the mere purpose of attracting attention. If we get too far from a readable condition in the arrangement of matter, then the real purpose of the matter is nullified and becomes ineffective.

J. F. EARHART.

SOME NAMES WE AMERICANS STAND FOR.

To the Editor: CHICAGO, ILL., February 2, 1910.

Noting the article on curious names of persons, on page 385, of your last December issue, prompts me to send you the following, which is an extract from an essay on "The Russian Language," read some weeks ago to a literary club of this city, which for this winter's program took up the study of the eastern countries of Europe. The essayist, who prefers to remain anonymous, has graciously permitted me to copy this part of his somewhat lengthy but very interesting discourse, which adds another chapter to the topic of name oddities.

George Schletzbaum.

"I note your amusement whenever any one of this club makes an attempt to pronounce Russian names. Now, I dare say, they are quite easy to pronounce, and we would

have no trouble with them if we but knew how. There is a collection of place names on the back of the map I secured for your inspection this evening. You may practice in pronouncing them. But, however odd they may seem to you. let me, by way of contrast, and to warn the kettle not to reflect upon the pot, give you some place names in the United States upon which to test your ability to pronounce them. We will begin with some in Maine: Androscoggin, Sagadahoc, Aroostook, Skowhegan, Mattawamkeag, Madawaska, Pattagumpus, Moosetocmaguntic, Molechunkemunk, Chickwolnepy, Passumpsic, Pompanoosuc, Annisquam, Chaubunagungamang, Sengekontacket, Chappaquidick, Squibnocket, Apponegansicutt, Potowomut, Quonochontang, Pocotopaugeoto, Quinnipiack, Mamaroneck (remember, we are not now in Russia, but in New England, among names that the Yankees stand for). We will now get down into New York State, where we find Oswegatchie, Ticonderoga, Sacondaga, Schaghticoke, Canajoharie, Skancateles, Schenectady, Canandaigua, Poughkeepsie, Cattaraugus. In other States we find Manumuskin, Manunka Chunk, Wissahickon, Wapsonock, Punkatawney, Monongahela, Susquehanna, Chincotreague, Pocomoke, Patuxent, Rappahannock, Appomattox, Scuppernong, Coosawatchie, Chicamauga, Tallapoosa, Okefenokee, Ochlochnee, Chattahoochie, Estiffanudga, Apalachicola, Weekiwachee, Weahyakapka, Okeechobee, Okaloacoochie, Oakfuskee, Sucarnoochee, Hatchechubbee, Pushmataha, Patsaliga, Choctawhatchee, Tishomingo, Mashulaville, Natchitoches, Yokahockany, Estabuchie, Pascagoula (of course, you all recognize that I am in the United States), Pontchartrain, Tangipahoa, Pataskala, Tuscarawas, Ypsilanti, Milwaukee, Kandiyohi, Pulaski, Pocatella, Uncompangre, Boo-koo-dolklish, Winnemucca, Nooksach, Quillayute, Umtanum, Wahkiakum. And then take a few in our own State of Illinois: Waukegan, Winnebago, Kankakee, Pontoosuc, Pulaski, Moweaqua, Teutopolis, Cahokia, Kaskaskia.

"What a sample lot of names this would be to 'put up to' a Russian and ask him to pronounce them. He surely would declare the honors were more than even. And then there are such names as Kaluga, Knopsia, Penza, Toppa, Astrakhan, Esthonia, Minsk, Podolia, Samara, Tula, Vilna, Momet, Pinega, Silova, Tana, Uchta, Wym, Aleshki, Ardatov, Autz, Batraki, Alexandrovka, Falashti, Golki, Karina, Kem, Kistrus, Kreslax, Lamki, Miropol, Mosalsk, Narva, Nikolski, Odessa, Salmi, Ruda, Novgorod — Hold on — I have made a mistake and copied a handful — no, a mouthful — of names from a Russian map. But did I have any more difficulty in pronouncing them than I did the American names I gave you? They will serve to show that there are plenty of simple names in the Russian, and also that they do not all end in ski

they do not all end in ski.

"Now, this all leads up to the subject of the consideration or feeling one should have for this or any other foreign language. Why should we condemn a language just because it sounds odd to our ears? May it not be true that a mother's lullaby will soothe a child to as soft a sleep in Russian as in English; or lovers express their mutual regard just as tenderly and as convincingly in that tongue as in ours; or the bearded warrior swear his strange oaths as forcibly in Catherine II.'s as in Shakespeare's parlance; or the actor express the various passions in all their nuances as perfectly in that speech as in ours; or the orator convince and sway his auditors as well on the Russian forum as on the American?

"A good, motherly lady of New England birth, a fellow traveler crossing the ocean on the same steamer with me from Naples to New York, after noticing how much fun a little crowd of Germans were having among themselves, expressed herself to me that she could not understand how any one could have fun in any other language than English. She was a woman of intelligence, and bright enough for me to imagine that she was perhaps only joking. But I dare say that there are many of us who know only English who really have similar opinions regarding foreign tongues — that they have not the capacity of the English to express love and joy, kindness and merriment, or any of the other feelings of mankind. We can but pity them for not knowing better."

NEWSPAPER READING.

If you are an optimist, you can find plenty in each day's paper to sustain and rationalize your hopeful view of things. Complaint is often made that the newspapers hunt for the bad things the world does and take cognizance only of such good deeds as thrust themselves upon the journalistic gaze.

That criticism, if true at all, is applicable to a very few of the newspapers. Take the ordinary one that strives to make a faithful, impressionistic picture of the world day by day, and you will find three times as many items of hopeful as of depressing import. This fact would prove, if it were really true that the newspapers hunt chiefly for the bad things, either that as newsgatherers they are less efficient than they imagine, or that there is a remarkable scarcity of favored material.

There has grown up a cult, made up of men who have cultivated themselves into a state of constant misanthropy, who bemoan "the newspaper-reading habit." The utmost concession to be wrung from them is that the newspaper is a necessary nuisance. It is not improving, they complain; the reading is mostly a waste of time, and, what is worse, a practice that tends to bring about mental deterioration.

All of which is essentially not true. The active mind will find few books in the largest library that give a stronger stimulus to thinking men than the ordinary newspaper. The ordinary newspaper is not the exposition of theories, but the display of the stuff of which theories are made. It is not finished thought, but the raw material to be shaped and fabricated by thought. It is the record of men's doings, a record which in one day not only compasses the whole realm of motion, but presents motives in combinations of almost human variety. There is more of human comedy in one issue than Balzac's lusty mind could have conceived in ten times the span of his life.

For the mind of fertile imagination there is no browsing ground more inviting than the newspaper. It will find material for its fancy, whatever the mood. The newspaper has a hundred texts for sermons, as many suggestions for philosophical meditation, excitement for its humor and inspiration for its curiosity in all that pertains to art and science.

Read newspapers too much? The fact is that few of us read them enough—leastwise not studiously enough. If we read newspapers with the same mental energy that we ordinarily give to a book, we should own more opinions and borrow fewer from our neighbors. The man who would develop the power of vigorous, independent thinking must esteem the newspaper of prime service.—Columbia (S. C.) State.

HENCE THE NAME.

Miss Hazel Dick entertained a number of her friends at a slumber party Friday last. Miss Leona Pettitt entertained with some of her original poetry.— Englewood Times.

Written for THE INLAND PRINTER.

FROM THE WESTERN SLOPE.

BY OUR OWN CORRESPONDENT.



EBRUARY proved a fairly good month, as compared with January, for those who follow the various branches of the printing industry. Several large catalogues have been let to the successful bidders in San Francisco. The election tension will soon spread over California, for candidates for the approaching primary elec-

tion are beginning to announce themselves and prepare their papers for signatures. After this preliminary election is over, the successful nominees will pit their strength against each other for the main issue in November. This all means a plentiful supply of printers' ink, and, naturally, some benefit will be reaped by both supply men and those who perform the mechanical work. Prospects are good for the future. The paper trade is optimistic.

NOTES FROM HERE AND THERE.

THE Contra Costa (Cal.) Standard has entered upon its thirty-sixth year.

H. B. SMITH, a New York publisher of Bibles, is visiting the Pacific coast.

A 10 by 15 Challenge press has been purchased by the Union Lithograph Company, of San Francisco.

R. H. HALLE has moved his Linotype plant from 68 Fremont street to 261 Bush street, in San Francisco.

CHARLES H. PAGANINI has joined Edward Barry in the latter's bookbinding business at 509 Sansome street.

JOHN R. McNicoll, of San Francisco, has added a cylinder press to a job-plant that is one of the best in the city.

B. Weaver has sold his interest in the Alex. Dulfer Printing Company, of San Francisco, to Alexander Dulfer.

THE Tacoma (Wash.) Ledger and the Oregonian Publishing Company have added No. 4 Linotypes to their batteries.

J. W. SHANKLIN, editor of the Placerville (Cal.) Nugget, was recently married to Mrs. Birdie M. Frey, of Ukiah.

WILLIAM J. WARDEN is publishing and Frye & Smith printing a new weekly in San Diego, California, called Progress.

ALBERTUS A. ATKINS, an old advertising agent of San Francisco and Oakland, died during the last week of February.

LECOUNT, CLARK & ORMOND, stationers, announce their removal into large quarters at 42-44 California street, San Francisco.

A NEW four-roller Huber-Hodgman press, said to be the first to enter San Francisco, has been purchased by Dickinson & Scott.

A NEW YORK report states that Tom Sharkey, of pugilistic fame, has bought a half-interest in the Vallejo (Cal.) Evening News.

The sum of \$50,000 is asked by the Sacramento Rochdale Company from the Sacramento Union for an alleged libelous article.

E. F. Howe, of the Imperial (Cal.) Standard, has acquired a No. 5 Linotype machine. He is preparing a history of the Imperial valley.

FLORENCE J. O'BRIEN, formerly of the Sacramento (Cal.) Union, and now one of the proprietors of the Chico

(Cal.) Enterprise, is the candidate of the Lincoln-Roosevelt Republican League for Secretary of State at the coming primary election.

HAROLD JEDD MCCLATCHY, son of Mr. and Mrs. V. S. McClatchy, of the Sacramento (Cal.) *Bee*, was married on March 1 to Miss Ethel E. Reid.

PATRICK HIET has left for the City of Mexico, to take a lucrative newspaper position. He was foreman of a South Berkeley, California, newspaper.

WILLIAM W. FERRIER, of Berkeley, California, editor of the Congregational church official paper, was married on February 10 to Miss Rosa M. Beul.

THE Union Labor Review, a monthly, was issued during February in San Francisco. James A. Feeney is editor and manager. The paper has eight pages.

THE O. K. Printing Company, of San Francisco, is prospering, and an additional Chandler & Price Gordon press was installed during the month of February.

Joseph Foley, a pressman on the San Francisco *Call*, sustained a broken wrist and other injuries as a result of coming in contact with an exposed light wire.

A NEW paper, called the *Exponent*, has appeared at Reedley, California. John Fairweather, of Fresno, is the proprietor, and he has installed a cylinder press.

L. P. MITCHELL is publishing a paper at Corcoran, California, under the firm name of Mitchell & Kinney. Mr. Mitchell is also postmaster of the growing town.

THE Everett Printing & Engraving Company, of Everett, Washington, has been incorporated for \$7,000 by W. R. Conner, G. C. Alston, John Seivers and E. B. Conner.

THE Spectator is a magazine, issued by the Santa Fe Improvement Club, of Oakland, California. It deals with matters pertaining to the advancement of the district.

EDWIN FOSTER, formerly of the Pasadena (Cal.) News, and then connected with the auto business, has taken a responsible position with a Santa Barbara (Cal.) paper.

MURPHY & HANCOCK, of Edgerly, North Dakota, have purchased the Reed Printing Company's plant, in San Diego, California. T. M. Hancock will manage the business

THE H. S. Crocker Company has secured the contract for printing San Francisco's telephone book. It is rumored that a large rotary press will be installed to facilitate the

For work performed to advance the interests of a fraternal order, Captain Ed Pickering, of the Pasadena (Cal.) Star's pressroom, has been presented with a handsome gold works

L. H. Bowen, of Newman, California, has started the West Side Daily News. He has a complete job department, with the latest type-faces, and a cylinder press attends to the heavy work.

CHANDLER & PRICE presses have been purchased by Evans & Halleck, of Lindsay, California; F. L. Sanders, of Lincoln, California, and the Fox Press and Williams & Guichard, of Oakland.

JUNIOR typesetting machines were placed during February in the offices of the Weekly Reflex, Farmington, Utah; Beobachter Publishing Company, of Salt Lake city, and the Republican, of Mount Howe, Idaho.

BOLTE & BRADEN, of San Francisco, will print the *Blue* and *Gold* for the students of the University of California. The H. S. Crocker Company will print the *Quad*, the yearbook of the Stanford University. The Sierra Art & Engra-

ving Company will produce artwork and half-tones for both publications. Both contracts are quite extensive, and will mean considerable work for the offices handling them.

PAUL J. MAAS, whose labor column in the Chicago Record-Herald has made him one of the best-known printer journalists in the country, is visiting the Pacific coast, and he spent some time in San Francisco.

THE California Ink Company shipped fifty cases of lithographic ink to its agents in China and Japan, on March 4. Each steamer for either the Orient or Australia carries consignments of inks for foreign parts.

EVEN Japanese newspapers commit libel. Miss Lulu G. Stevens charges that she has been maligned by the Japanese-American News, of Oakland, California, and asks that she be awarded \$10,000 in consequence.

GEORGE K. COATES died suddenly in Sacramento, on February 17. For years he had been connected with the bindery department of the State printing-office, and was a man who left many friends to mourn his loss.

Two of San Francisco's firms have changed their locations. Buckley & Curtin moved from 38 Mint avenue to 739 Market street. Eastman & Co. can now be found at 220 Kearny street, instead of 2792 Pine street.

McNutt, Kahn & Co. and Hall & Smith, two of San Francisco's stationery and printing houses, will move from their present quarters as soon as the new building at the corner of Market and Bush streets is completed.

HOMER G. BUCKNER is to be the editor and manager, and Frank S. Clark, advertising representative, of the *Tri-City Labor Review*, an eight-page industrial weekly to appear in Oakland, California, during the latter part of March.

Col. James Sanderson, sporting editor of the Mexican Herald, died of pneumonia, early in March. He had followed journalistic work on the dailies of New York and San Francisco, and was born in Ireland seventy years ago.

JOHN A. KENNEY, who was president of New York Typographical Union at the time the *Tribune* was unionized, has settled in San José, California. He has added a job-plant to the newspaper outfit of the *East San José Post*.

R. M. BACON, formerly of the Idaho Republican, is proprietor of the Illustrated Mission News, of San Francisco. T. D. Sunny, who was connected with the Los Angeles Express, is managing editor. The News is to be issued weekly.

THE Panama-Pacific Exposition is proving advantageous to printers, even in its before-formation state. The Gabriel-Meyerfeld Company, of San Francisco, has patented a design for stationery purposes to advertise the exposition.

JOHN HOUSTON, pioneer editor of the Fort George (B. C.) *Tribune*, died on March 8, at Quesnal. He was a tramp printer earlier in life, and was known from one end of the continent to the other. Editor Houston was reported dead the week before he passed away, and he indignantly denied the story.

ADNA A. DENISON, editor of the Oakland (Cal.) Enquirer, was elected secretary of the Chamber of Commerce of Oakland, on February 28. Mr. Denison gives up thirty-three years of newspaper work for the new field, and he has always given freely of his time to advance the city's interests.

WILLIAM A. SNYDER is the new assistant foreman of the Oakland (Cal.) *Tribune*. He came to California from Colorado Springs, where he was in charge of the mechanical departments of the *Gazette* and *Evening Herald*. Much sympathy has been extended Mr. Snyder on the death of his wife a few weeks ago.

THE Pacific Improvement Company, of San Francisco, has issued some beautifully printed booklets. James King Steele has edited them, and the firm of H. S. Crocker Company has lived up to its high reputation as an exponent of the printers' art. The half-tones were furnished by the Sierra Art & Engraving Company.

GEOGRE McCov, a pressman on the Portland Oregonian, had his arm hurt on February 20, while attending to his duties. The injured man's wages were paid by the paper's management, as well as all hospital expenses. This generous action is worth noting in these days when the fraternal spirit is not always in evidence.

To the disappointment of many, the San Francisco Sun, the much-advertised Democratic penny daily, has not appeared. It was to have been issued during January, but the weeks slipped by without any signs of life. However, the managers are actively engaged in preparing for the Sun's birth, and its prospects are exceptionally good.

No. 5 MERGENTHALER machines have been purchased by News-Press, Orange, California; Daily Free Lance, of El Centro, California; Sentinel, of Hanford, California, and the Douglas County Press, of Waterville, Washington. Two additional machines were shipped by the Mergenthaler Linotype Company to the Inland Herald, of Spokane, Washington.

THE Oak Park (Cal.) Ledger has changed hands several times recently. Henry Ogg sold the paper to Horace Mann, of Santa Cruz, and now E. B. Willis is the proprietor. Mr. Willis is well known in central California. He was at one time managing editor of the Sacramento Union, and then published the Republican, at Auburn, Placer county.

THE San Francisco Examiner will return to the corner of Market and Third streets as soon as its new building is completed, although that will mean a good many months in the future. Surprise has often been expressed that a move to build was not made ere this, but it is thought that there were differences as to the best plans to follow on the part of William Randolph Hearst and his mother. The mechanical departments will be housed in an annex on Stevenson street, adjoining the main location.

L. K. NEISWANGER, an old-time member of San Francisco Typographical Union, died in the Union Printers' Home, at Colorado Springs, on March 1. He crossed the plains in 1862, and in the early days was a noted man on the streets of the metropolis of the Pacific coast. He was then an erect man over six feet in height, with a jet-black beard, was of exceptionally fine appearance, and dressed in the height of fashion. When Kearny street was the promenade thoroughfare, Mr. Neiswanger was one of the observed of observers.

PROUD, indeed, is the local agency of the American Type Founders Company, as the result of its ability to handle rush orders. During February, Clark & Sharpe, of Madera, California, started the *Midway Driller*, a publication for the town of Taft in the oil region of California. A complete newspaper and job plant, including a Brower cylinder, two job-presses and a cutter, was asked for immediately. The order was placed at 9 o'clock in the morning, and three hours later was loaded on a truck for shipment. On February 11 the United States Quartermaster's Department at Fort McDowell, on Angel Island (in San Francisco Bay), ordered a large job outfit. A Chandler & Price press,

a paper-cutter and type, and all that makes the printer's heart happy, were sent to the island six hours after the order was placed.

FRIEND W. RICHARDSON, of the Berkeley (Cal.) Gazette; Walter B. Thorpe, of San Francisco; D. D. Sullivan, of Sacramento, and Carlos L. Smart, of Whittier, will try at the primaries for the position of California's State Printer. The incumbent, W. W. Shannon, will endeavor to continue to serve the State. Grattan D. Phillips' desire was referred to in a previous letter. All these men want the Republican nomination, and they will undoubtedly have additional company. The Democrats have not mentioned any one so far for the star printing job.

JAMES SCHERMERHORN, general manager of the Detroit Times, addressed the advertising men of San Francisco on March 2. His theme was the method whereby the advertising department of a newspaper could coöperate with the editorial room to keep up the moral tone of a publication. Among the speakers booked for succeeding gatherings are Will Irwin, of Collier's (who is visiting California in the interests of that publication); Joseph G. Blethen, of the Seattle (Wash.) Post-Intelligencer; W. L. Perkins and C. Howard Ingersoll, of the Ingersoll Water Company.

B. P. WILLETT, of New York, is visiting the Pacific coast. He will address the Franklin Printing Trades Association of San Francisco before returning home. Marion D. Evans, secretary of the Employing Printers of Texas, writes the association that good progress is attending the efforts to educate employing printers. The printers of Palo Alto, California, have called on the San Francisco office for advice as to the best way of securing proper compensation for work performed, and for which they pay a uniform price. In other words, the employers all over this section are anxious to see if they can not improve their condition. The one remedy is organization.

LE MORTE DE COCKE ROBYN.

CHAPTER XIII.

How ye Strange Knight justed with ye other Knights, and did overcome them all.

Now, there was justing at ye stockyards, and many goode knights dressed their shields and couched their speares. And there was one strong knight that did bear down all ye others, for none could stand against him. By my faith, said Sir Kay, yonder Swift and Armoured knight will be hard to match. And therewithal Sir Kay gat hys speare in hys hand and let runne hys horse against ye stranger, who smote Sir Kay down, horse and man. Then sware ye knights a great oath, for ye stranger was a foul smellyng knight, so that all were made sick whence he did bear down upon them. Now see I well, quoth Sir Launcelot, I must encounter that knight. Thenne he dressed hys shield and gat a goode speare in hys hand and hurtled unto ye strong knight. And ye stranger did overcome Sir Launcelot likewyse, and long he wist not where he was. And, ye winde changing, ye strong knight did ride away, and all ye other knights comforted each other. What say ye by this gest, said Sir Kay, that one speare hath felled us all? We command him unto the devil, they said all, for he is a stronger knight than Sir Camembert or Sir Bris, nor even Sir Gorgonzola. Then ye trumpet did sound, and ye knights were made ware that ye strong champion was none other than ye famed Stockyards Smelle, on which Merlin did throw an enchantment, so that it did take ye form of a knight. And Sir Launcelot did say to Sir Kay, Now, whatte knowest thou about thatte? - B. L. T., Lineo'-Type, Chicago Tribune.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE city of Metz has offered prizes of 1,500, 1,000 and 500 marks for the most artistic poster advertising a certain local event.

THE factory of Karl Krause, at Leipsic, which supplies machinery of all sorts for the printing and kindred industries, produced not less than 6,158 machines during 1909.

GERMANY during 1909 exported paper, pasteboard and wares made of these materials to the extent of 200,000,000 marks (\$48,000,000), as against 184,000,000 marks (\$43,-800,000) in 1908.

A RECORD for long service with one house which probably can not be surpassed is that of Wilhelm Büchner, recently deceased, who worked sixty-four years for the publishing firm of F. A. Brockhaus, of Leipsic.

THE Verband der Deutschen Buchdrucker (the working printers' union of Germany), as per the treasurer's report, at the end of 1909 had assets amounting to 7,335,279.99 marks (\$1,745,796). The total number of dues-paying members was 58,536.

It is now one hundred years since the first patent was granted for a faster printing machine than the old hand press, it being issued to Friedrich König, on March 29, 1810, on a self-inking hand press. On October 30, of the following year, he received a patent on the first cylinder press.

THE latest issue of the Munich city directory, which is published by the chamber of commerce, is novel, in that such phrases as "the largest manufactory," "the best—surpassing all competitors," "the very best stove now made," and similar extravagant and generally unsubstantiative statements were barred from the advertisements in its pages.

To further the progress and completion of Grimm's dictionary of the German language, the most colossal lexicographic work ever undertaken, the German government has again appropriated 30,000 marks. At the editorial headquarters, at Göttingen, four hundred and fifty thousand word notes have been received up to October last, of which four hundred and twenty thousand have been edited. In 1909 there were issued one volume under the letter G, one under S and two under W. Each volume is about half the size of Webster's unabridged dictionary.

As a consequence of the increase in the American tariff on post-cards and lithographic work in general, the houses in Germany which are suffering through the loss of this business are turning their attention more sharply upon the home market, with the result that there is intenser competition than ever for whatever work may be found, accompanied by the inevitable price-cutting, of course. As hundreds of fast lithographic presses were brought into inaction by the restrictive American tariff, one may imagine the havoc created in the German lithographic trade.

THE German literary celebrity, Margarete Böhme, recently sued the book critic of a journal published at Halle, because, in a dissertation on her famous "Tagebuch einer Verlorenen" ("Diary of a Lost One"), he stated that the life as depicted therein of "Thymian," the heroine, was identical with the life of the author. The novel being the story of the sorrowful career of a "white slave," one more sinned against than sinning, the critic's assertion was termed libelous, and, being proven so, the offender was

fined 200 marks in the court of first instance, which fine was increased to 600 marks by a higher court, because of the gravity of the libel.

THE great Krupp gun and iron works, at Essen, now publishes, for the benefit of its thirty thousand employees, a journal, entitled Kruppsche Mitteilungen. It contains all the announcements of the directors and superintendents and other matters of interest pertaining to the works, which were formerly given in circulars and posters; also personal notes, news respecting anniversaries, advancements of employees and granting of pensions, reports of employees' benefit and other societies, military duties, etc., supplemented by pages containing instructive and entertaining miscellany. It is issued weekly, and is distributed free to all the employees of the works.

It has heretofore been generally believed that Gutenberg was buried in the church of the former Franciscan monastery at Mayence. But opinion is now divided. The search for his burial spot, instituted some years ago in the still remaining parts of the monastery building, which stood near the center of the city, was without results. According to more recent investigations, it seems that Gutenberg died, not in Mayence, but at Eltville, where he passed his last years, and the presumption is that he was buried in the local parish church or in the graveyard adjoining it. As a rebuilding of the church at Eltville is in contemplation, search will be made there for Gutenberg's remains.

ENGLAND.

DURING 1909 England produced 8,446 new books, this being 934 more than in 1908. Of this number, 2,279 were republished editions of earlier works.

THE number of persons engaged in the papermaking industry in Great Britain is about forty thousand, half of whom are adult males and one-fourth adult women.

Mr. A. F. Walter, chairman of the London Times Company, died on February 22, of influenza, followed by pneumonia. He was born in 1846, and was the representative of a long succession of Walters who have had control of the

THE Jobbing Guild of the London Society of Compositors has started two jobwork competitions, one an admission card to the International Printing Exposition, mentioned in these notes, and the other an advertisement for a supply house, and will give three valuable prizes in each contest.

Mr. James Moore, a member of the Typographical Society, has been appointed a magistrate for Lancaster, being the first workingman to be so honored in the borough. It shows progress, where a trade-unionist fifty years ago was put into prison, one is now raised to the bench and can send others to jail.

Strawboard has advanced about \$2.50 a ton in England, and there are fears that the price may go still higher. This is because Holland, where most of the strawboard comes from, has had a poor yield of straw the past year, and its mills will not accept contracts for future delivery, being able to fill only current orders.

THE Amalgamated Press, Limited, which issues the Harmsworth publications, in 1909, after writing off \$125,000 and adding the same sum to its reserve fund, declared a dividend of \$2,500,000, being forty per cent on the capital stock. The circulation of the Harmsworth journals during the year was three hundred and forty-one million copies.

AFTER having been located for many decades in a house at 21 Chiswell street, which, it is said, was built in 1716, the

famous Caslon Letter Foundry has moved its salesrooms and offices to a newly built modern structure on the opposite side of the street, while its foundry is transferred to larger quarters at Hackney Wick. In about a dozen years the Caslon foundry will be able to celebrate a second centennial.

EXTENSIVE preparations are being made for the fourth International Printing, Stationery and Allied Trades Exposition, which will be held from May 25 to June 9, next, in the Royal Agricultural Hall, in Islington, London. Judging from the prospectus, it will well repay all who may be able to visit it. American printers coming to Europe this summer should try to arrange their time to enable them to be in London during this exposition.

FRANCE.

A SOCIETY of women dilettante bookbinders has been started at Paris. Many ladies of leisure take much interest in bookbinding, and some have produced most excellent examples of the art.

The town of Saint Jean d'Angely has erected a statue in honor of André Lemoyne, a poet popular in France. M. Lemoyne was a printer and worked sixty years as compositor and proofreader in the Firmin Didot office, Paris, later on receiving a small government position as librarian.

A NEW 100-franc banknote was issued in January. To render counterfeiting difficult, it is printed in five colors. Two years were spent at the engraving of the plates, after a design by Olivier Merron, painter and a member of the Institut de France. Odd to note, the two engravers employed on the work were foreigners, M. Florian, a Swiss, and M. Domagnoli, an Italian.

THE recent overflow of the Seine river affected printers as well as others. The offices of Crété and Dupont, just outside of Paris, had their presses and stock of paper standing a meter deep in water. The lithographic houses of Monrocq, at Ivry, stood equally deep in water. The big printing-ink factories of Lorilleux and Lefrance suffered to a similar extent. The printing-offices inside of Paris suffered less, but the basements of the Renouard, Gauthier-Villars and Dumoulin printeries, as well as of the government printing-office, were flooded and the operation of the machinery stopped. The extensive Darbley paper mills, at Essomes, near Crété, stood completely in water. There being considerable work on hand in the printing-offices, the loss by interruption in production must be added to the damage done by the flood, which is incalculable. Those very interesting folk, the old booksellers along the quays of the Seine, were put out of business completely for the time being.

TROUBLE has broken out between two foreign typefoundries, over business in France. The Caslon Letter Foundry, of London, which has an agency in Paris, secured the right from an American foundry to produce the familiar Cheltenham series of type-faces, and made large sales of it in this country. The Nebiolo Type Foundry, of Italy, noting this, also secured matrices of the Cheltenham series from America, fonts of which it put on sale in Paris, first under another name and then under the original name of Cheltenham. This aroused the ire of the Caslon house, and it proceeded to sue the Nebiolo concern, claiming it had secured the exclusive right to the use of the name in France, and had expended large sums in advertising the face in this country. The Nebiolo people reply to this that they had bought the matrices under the name of Cheltenham, for use in Italy and France, while the Caslon house had not, in

its dealings with the American originator, mentioned that it wished to sell fonts of the face also in France, and hence they claim that the territory in France belongs to the Nebiolo foundry.

AUSTRIA.

In many places the use of printed paper for wrapping up articles of food is prohibited, on sanitary grounds. Not so in Cracow, however, where a Frau Esther Wirth, a grocerykeeper, had wrapped some edibles in a copy of the Herz Jesu-Blatt (Heart of Jesus Journal) on the title-page of which was a picture of Jesus. She was arrested, not because of any infraction of sanitary regulations, but because her deed was viewed as "derogatory to the Church," for which she was punished with seven days' incarceration. She appealed to the highest court, but this confirmed the view of the original court. Frau Wirth testified that her customers were all Christians, whom she had no desire to offend, and, therefore, had no blasphemous intentions. She "had no idea that she must read all her wrapping-paper."

CRETE.

THE Zentralblatt für Bibliothekwesen states that Pernier, the antiquarian explorer, has unearthed in the ancient Cretic city of Phaistos a brick placque, made of fine clay, covered on both sides with inscriptions which were impressed into it, before it was burned, by means of stamps made probably of bone or ivory. There are in all 241 hieroglyphs, of forty-five different types, whose character as well as the place of discovery would indicate an age of about three thousand years, thus antedating the art of printing far beyond Gutenberg's day.

EGYPT.

In making excavations in Egypt, under the auspices of the Berlin Museum, it is said there have been recently found a large number of papyrus records which throw an interesting light on the conditions prevailing in the Alexandria of antiquity. Among them are records which would seem to prove that there was already in those days a trust or combination made up of the owners of the swamps in which the papyrus grew, for the purpose of controlling the price of this writing material.

HOLLAND.

In July, 1907, a modest printers' technical school was started at Utrecht, which has since been so successful that an enlargement of its scope seemed desirable. The director of the institution, with the assistance of the government, the province, the city of Utrecht and private individuals, secured funds for a special building for the enterprise, and one was erected of which Holland printers may be very proud. The new quarters of the school were occupied about the first of March.

DENMARK.

SINCE January 1, the printeries of Copenhagen are working on the eight-hour basis, which is gratifying to some two thousand employees. At the same time the minimum wage was increased one kronor (about 27 cents) for all classes of labor, including the female workers. The piece price of composition was raised 1 ore (about ½ cent) per thousand letters.

SPAIN.

Madrid, with 539,835 population, has 144 printing and 58 lithographing concerns; Barcelona, with 530,000, has 99 printing and 87 lithographing concerns; Seville, with 148,317, has 36 printing and 14 lithographing concerns, and Valencia, with 249,453, has 66 printing and 21 lithographing concerns.

PROOFROOM



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Question of Number.

S. T., Chicago, writes: "I should like to know which of the following sentences is correct: The interest is due on the first day of May and November, or The interest is due on the first days of May and November. The intention in the legal document is to pay the interest on the first day only of each of these months. Does not the plurality of 'days' carry the idea that it may be paid on any one of the first days of the month? The expression is used often in my work on the proof-desk, and I find that lawyers use it both ways. I have been using the word 'day' in the singular, reasoning that it is the first day of May and of November, the second 'of' being understood." Answer.— Of the two forms stated, the first is the better, according to the opinion of the one who answers the question, though it is not the best way to say what is meant. The best way is either to say it in full, "the first day of May and the first day of November," or to omit the word day and say, "the first (or 1st) of May and the first (or 1st) of November." Evidently some lawyers hold a different opinion and consider days correct, or they would hardly write so. Were the present writer one of these lawyers, he would insist on having the sentence printed as written. Of course, if the lawyers are content to let the proofreader decide, the proofreader runs no risk in making a change in such a case; but the safest procedure is for the reader to preserve the form that is written, for the pattern set in copy constitutes a perfect defense. This is true in every instance where the slightest possibility exists of a difference of opinion. Our correspondent may be helped by noting some difference in fact between the sentence as expressed and the meaning attributed to it the difference between being due and being paid. What is said is that each term's interest is due on a certain day, which actually means that it will not be paid before that day, but can by no means preclude payment on a day thereafter. It is not legally permissible to have an intention to pay interest only on one certain day. The fact is simply that it first becomes payable (is due) on that day, and is payable on demand after that day. This seems to make it plain that an idea of payment on "any one of the first days of the month" would not be a false idea, so far as the intention of this quotation is concerned. Each month has only one first day, and, besides, even if there were more first days, it is not probable that any one would get any such idea from the expression, because every one knows the real meaning whether it is well expressed or not. No one misunderstands any of the common ungrammatical expressions, such as "I didn't do nothing," though every one with any knowledge of grammar knows they are incorrect. It has just occurred to the writer that a payment might be meant of a kind not included in the remark above. If the sentence in question

means, as it often may, to notify a borrower that the day named is the one on which interest is due from him, the intention is that he is to pay it on that day or before, though even then some allowance of time may be had in certain circumstances. Our former remarks apply to dates set by those who promise to pay, as on government or railroad bonds, etc. Let us now consider the broader question of general practice, as indicated by this question about one word. Of course, the most advisable procedure in one case of this kind is equally advisable for all similar cases. Our correspondent says, "I have been using the word day in the singular." This evidently means that when the word was plural in the copy it was changed. Well, notwithstanding what else is to be said, the writer commends the judgment that dictated the change, and would do the same thing - if he was sure that a reason so good as the one stated would be accepted by the one who paid for the printing. But lawyers especially insist, usually, that what they write must be printed exactly as written, and there is always the risk that change will lead to trouble. Many expressions occur in law work in which the slightest alteration may be unacceptable, or sometimes even disastrous in its effect; and sometimes this is so when the lay mind can perceive nothing but ungrammatical quality in the copy and grammatical in the alteration. The proofreader is generally on the safest ground when he follows copy, even in many cases when he knows that the copy is wrong. Just how much the proofreader should do in alteration from copy must be determined by circumstances, and varies in different places and on different kinds of work. Sometimes he simply must be a mere literal imitator, and sometimes he is expected to be almost a final

Aviation.

This comparatively new word is now undergoing the objection that is always encountered under similar circumstances, and other names are proposed in place of it. A letter to the Chicago Examiner says: "Newspaper readers are weary of the word aviation, constantly used by writers who describe experiments and exploits in aëronautics. Why not vary the monotony by use of the word volation? Another form is volitation. Both are dictionary words and are as legitimately derived from the Latin as aviation. From the viewpoint of the philologist volation would have a good chance for first choice over aviation, as volation is derived from the Latin verb volo, fly, while aviation comes from the Latin noun avis, bird. Strictly speaking, aviation means 'birding,' a limitation that is not suffered by volation, which is appropriately applied to anything flying or moving rapidly through air or space. For aviator the word volator may be properly substituted. The obsolete form might be revived, namely, avolate, avolator, avolation. Volantor would be a risky venture in word-coinage, but may receive recognition in time. Referring to the Standard Dictionary, it is found that the word aviation is a Yankee invention, being first used by the Scientific American Supplement, February 8, 1890. The word aviator was introduced into the language by the Brooklyn (N. Y.) Journal, July 22, 1891." It is very doubtful whether aviation will ever be displaced by any of the words proposed, although they are not only "as legitimately derived," but are really better made, etymologically. Aviation is a philological monster, being compounded of a noun and a suffix that is legitimately affixed only to a verb. But the word has evidently come to stay, just as other unruly formations have, as tireless, ceaseless, resistless, reliable, direful. The Standard Dictionary record of aviation gives only a general sense for it, "the art of flying." The present use of it had not been taken up when the Standard was made. Another dictionary, very recently published (Webster's New International), defines it as now used almost exclusively with restriction to the use of aëroplanes. And in this restricted application it is the only word the English-speaking world knows, or probably will know. Some other word may at some time be used, but it does not seem likely. The objector asserts that newspaper readers are weary of the word, but, in such a case at least, mere assertion is not sufficient. No proof is given that anybody actually is weary. Practically the whole world must be weary before the word is finally rejected.

TRAINING OF APPRENTICES.

At a meeting held on January 27, between committees representing the New York branch of the Printers' League of America and Typographical Union No. 6, the following rules governing the employment of apprentices were agreed to. They are given space as being an innovation in trade agreements and a step in the direction of greater interest by master and journeymen printers both in the apprentice and in the trade. President Tole, of "Big Six," through whose courtesy we are enabled to present these tentative rules, writes us that he expects his organization to take favorable action:

RULES
GOVERNING THE
EMPLOYMENT OF APPRENTICES
IN THE
COMPOSING-ROOMS
OF MEMBERS OF THE
PRINTERS' LEAGUE OF AMERICA,
NEW YORK BRANCH NO. 1,

As agreed upon by the Joint Committees appointed by the Printers' League and by Typographical Union No. 6.

DEFINITION OF BOOK AND JOB OFFICES.

An office which does printing for the public or for an individual, firm or company, or one that operates a printing-plant for the production of its own or others' weekly or monthly publications, whatever the equipment of the foregoing may be, or whatever hours of the day they may be operated.

1. In book and job offices, as defined above, apprentices may be employed in the ratio of one to every six men or a majority fraction thereof; but no more than ten apprentices shall be permitted in any office. Each union office shall be allowed at least one apprentice. In offices where the work fluctuates, the average for the preceding year shall be the basis for the number of apprentices.

2. In the first year an apprentice shall be required to perform general work in the composing-room, at the discretion of the foreman, at any work

which he may be deemed capable of doing.

The foreman is required to test the ability of all apprentices under his charge during the first year of their service, to determine the fitness of such apprentices for the trade. Should an apprentice prove incapable he shall then be refused further work at this branch of the trade. Any dispute arising through this measure shall be laid before the Joint Conference Board of the Printers' League and Typographical Union No. 6, at which all parties concerned shall be present.

In the second year an apprentice shall be employed at least fifty per cent of his time at hand composition and distribution. He shall be

given opportunity to set reprint ads. and jobwork.

4. In the third year an apprentice shall be employed at least seventy-five per cent of his time on the floor at hand composition and distribution. He shall be given opportunity to set ads. and jobwork, from manuscript, and assist on make-up and imposition. All apprentices shall serve a term of not less than three (3) nor more than six (6) months of the third year as copyholder and assistant to proofreader, but shall not do first reading.

In the fourth year an apprentice shall be employed at least seven hours each day at hand composition, distribution, make-up and stonework.
 In the fifth year an apprentice shall be employed his full time at floorwork, and during the last three months may be allowed to set live

- matter on machine. He shall receive two-thirds of the regular scale.

 7. Apprentices shall be registered on the books of both the League
- and the Union and shall at all times be under the direction of the foreman.

 8. All apprentices when registered shall be between sixteen and twentyone years of age.

- 9. Office boys (not apprentices) may carry proofs and copy, and sort and put away leads, furniture, cuts and plates; set pi and handle and prove type on galleys; but shall not set, make up, nor distribute type, nor break up forms nor act as bankman.
- 10. Registered apprentices shall be required by both the League and the Union to attend classes for practice and instruction in the work they are engaged in, if such classes be established and endorsed by both the League and the Union.
- 11. No apprentice shall leave one office and enter the service of another employer without the written consent of his first employer, endorsed by the Printers' League and by the President of Typographical Union No. 6.
- 12. A form of indenture shall be prepared, to be approved by the presidents of the Printers' League and Typographical Union No. 6, for the signature of each apprentice registered in League shops.
- 13. Any apprentice who wilfully neglects the duties which he is required to attend to under these rules may be brought up and disciplined by the Joint Conference Board.
- 14. These rules shall be posted conspicuously in all Printers' League offices.

Adopted at a meeting held Thursday, January 27, 1910.

(SIGNED)

JAMES TOLE,
C. A. MAXWELL,
GEORGE STEIN,
Committee of Typographical
Union No. 6.

WM. H. VAN WART, WM. DRISCOLL, CHAS. FRANCIS, CHAS. G. McCoy, OSWALD MAUNE,

Committee of Printers' League.

TRUTH ABOUT CENSUS AT LAST.

Some of our readers will recall that when the census of manufacturers for 1905 was made public The Inland Printer exerted itself to extract from the volume some data that would be of benefit to the trade. The laymen of the staff gave up the job in despair; then census experts took a hand in elucidating the mass of figures, but they failed to unearth the information desired. There were incongruities that mystified the laymen and which were never explained by the experts. We had our suspicions but lacked the proof, and contented ourselves with making an appeal for greater simplicity in census methods, so that the publications of the bureau would be of some use to the ordinary citizen, and especially the business man who took the trouble to furnish facts.

But now a great light is let in on the situation. Census Director Durand has sent out a statement in which he says: "As a matter of fact, practically none of the returns at the preceding censuses were, I am convinced, based on actual analyses of the pay-rolls. They were in nearly all cases mere estimates, made more or less offhand by the manufacturer or his bookkeepers, and there is every reason to believe that these estimates were often wide of the mark."

If this loose method has prevailed it explains many things, notably that in the printing field the absolute increase of nonproductive employees was greater than the increase of productive workers, and that Baltimore (Md.) was rated as fifth or sixth — we forget the exact number, but it was in that neighborhood — printing center in the United States. The merest tyro in the business knows that the printing trade can not stand an excess of nonproductive over productive labor and Baltimore is notoriously short of being a printing center.

We congratulate Director Durand on his straightforward admission and wish him well in his efforts to make the forthcoming census more reliable than preceding ones.

DECOLLETE.

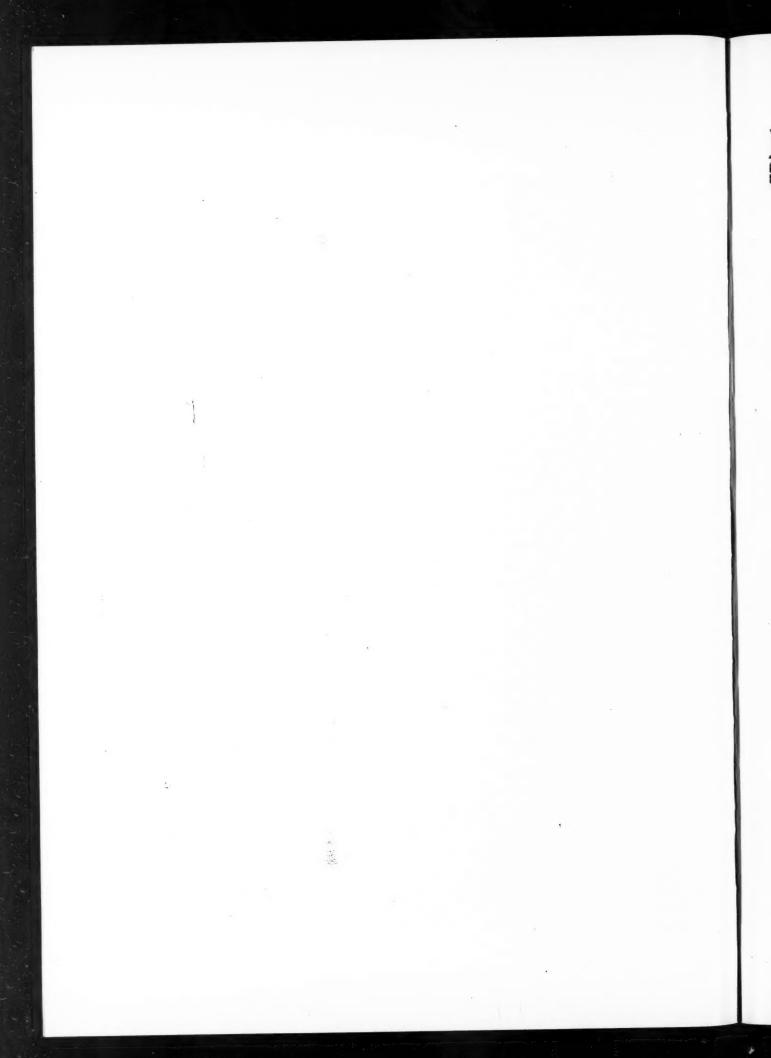
Lady in the Box — "Can you look over my shoulders?"

Man from Country — "I've just been lookin' over both
of 'em, an', by gosh, they're all right!" — Houston Post.



AUTUMN

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BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Litharge Stops Leaks.

An Illinois operator writes: "Some time ago I received instructions from you how to fix a leaky mouthpiece. You advised me to use a mixture of litharge and glycerin on the back of the mouthpiece. I did so two weeks ago and no leak has appeared yet. Many thanks."

Damaged Matrices.

An Idaho publisher in sending a damaged matrix says: "The enclosed matrix was damaged on our Model 3 machine. The matrices have been in use about six months and have been lately sorted up. The machinist says the lock-up is all right, but he does not appear to know what to ascribe the trouble to. The damaged matrix almost invariably occurs on the right end of the line. Can you offer us any help?" Answer.—The lower back lug was damaged by the advance of the mold. Possibly, the vise automatic is out of adjustment, or the back jaw is sprung.

Imperfectly Repaired Spacebands.

Many of the troubles of the Linotype machine are caused by spacebands which have been imperfectly or unskilfully repaired. Not every machinist can do this work properly, and few establishments have the proper gages and tools to do it at all. Irresponsible parties are springing up everywhere and bidding for spaceband repairing, but in many cases their work results in the ruination of many hundreds of dollars' worth of matrices. Spaceband sleeves are sometimes furnished too wide or too narrow, the edges are rounded, the taper is not correct, the proper thickness at the casting edge is not maintained. All these things result in damage to the matrices, and the wise Linotype owner will have the spacebands repaired only by responsible parties. Repaired spacebands should be measured with a micrometer, to detect imperfect workmanship. See that the width is exactly .5625 of an inch and that the edges are square, and that the casting edge is a shade thicker than the rear edge of the bands.

Remelting Slugs.

H. G. B., an Ohio operator, writes: "An argument has developed in our family as to the merits of remelting slugs before putting them in the metal-pot for use. The slugs are washed with lye-water after being used. What is your opinion in the matter?" Answer.— The method followed in many shops is to melt up all the dead metal every few days, so that the operators may feed metal pigs, instead of the slower way of shoveling slugs in the pot. To carry on this plan involves the installing of a melting-pot of say from five hundred to one thousand pounds' capacity. These pots may be heated by gas or gasoline; where gas is used, the heating may be accomplished economically by the addition of compressed air, if such a plant is on the premises. In melting metal this way a more uniform mixture is obtained, and it

may be readily cleaned at the same time. If the slugs are washed with lye and used soon after, there is an element of danger to the operator, as the water between the slugs vaporizes into steam and causes explosion, splashing out the molten metal.

Bent Matrices.

A Los Angeles operator sends an eight-point thin space having its two upper ears and lower front toe bent. Besides the bending, the ears and toe show a flattening or bruise on the upper corner of each bent part. In writing, he says: "(1) What causes a matrix to be bent in the manner of the one enclosed? It occurs most often to the thin matrices, both for the upper and the lower magazine, and just as they leave the upper distributor box. (2) I understand that on the new double-deckers the lower magazine assembler belt will run absolutely noiseless. Is this true? If so, I would like to purchase the new attachments, if they can be applied to a Model 4, which was installed early in 1907." Answer.—(1) The bending of thin matrices in the manner described above is usually caused by wear on the matrix lift cam (G333). The wear causes the lift to raise the matrix a trifle slower, and, in consequence, the point of each thread strikes the corners of the ears of a matrix and causes a slight bruise, also in many cases bending them. Examine all of the thin matrices and note the condition of the upper part of their ears and lower front toe. If the cam is found to be worn, it should be removed and a new one attached. (2) The "noiseless" assembler belt mechanism, as now attached, takes the place of the ball-bearing arrangement of the older type of double-magazine machines. It consists of the following parts: 717C, matrix delivery lower driving pulley; 721C, matrix delivery lower belt tightener; 862G, matrix delivery lower idle pulley; 659C, matrix delivery lower belt tightener bracket; 302E, knifewiper latch spring; 235F, matrix delivery lower belt tightener spring hook; 218BB, matrix delivery lower idle pulley bracket screw. The foregoing named parts may be readily applied. The cost is about \$13.33.

Fitting a Mouthpiece.

A machinist-operator in another city recently had occasion to change the mouthpiece of the metal-pot of his machine, and writes: "I had to grind out the slot in the crucible with emery dust and oil in order to get a true bearing, but as this had been done before on this same machine, I could not make a perfect job of it, because it would have made the gib fit too loose to have ground it out any more. Consequently, I have a troublesome leak at the right-hand end of the mouthpiece. Can you tell me how to stop it? Will it be necessary to get a new crucible? I have tried daubing it up with boiler putty, but it did no good; also tried asbestos furnace cement with the same result. I have been told that a strip of this asbestos under the mouthpiece would work in a case of this kind. If so, is the kind used by plumbers on furnace pipes all right or will it filter away and plug up the mouthpiece jets?" Answer .-Remove the mouthpiece while the pot is hot. Before taking it out mark its position on the crucible, so that it may be replaced in proper position. When the pot is cold, and the mouthpiece and crucible gibs are properly cleaned, mix about a teaspoonfull of litharge (which can be procured in a drug store) and a small amount of glycerin into a stiff paste and spread it on the back of the mouthpiece in such a way that the holes are not closed. This should be spread evenly, of course, and about to a depth of one thirtysecond of an inch. Great care must be exercised in placing the mouthpiece in position, for if any of the compound is rubbed off it may permit a leak. When the mouthpiece is

finally in its proper position sidewise, drive the wedge in until it is tight. The next operation is to test the lock-up. With a sharp piece of brass rule, scrape the back of the mold until it is free from metal. Next spread over the entire surface of the mold, lengthwise, a thin film of bronzeblue ink; then close vise and allow the cams to make several revolutions. Draw out the disk and note the impression on the mouthpiece. This impression of ink from the mold will show the condition of lock-up between the mouthpiece and mold; then it may be corrected as condition warrants. The not should remain cold after this treatment for about six or eight hours to allow the litharge to set. If you have gone through the procedure carefully you will not be troubled with a leak thereafter. Pending a convenient time to fix the leak you may obtain results by plastering the leaky joint with some of the litharge. Do this when the pot is cold and allow it to set.

Trimming of Slugs.

An Eastern operator who was given instructions regarding proper trimming of slugs, now writes: "I have your letter containing instructions as to how to overcome the trouble I have been having with slugs trimming closer at bottom than at top. I immediately began an investigation, following your letter carefully. (1) Found little more than .007 of an inch play in mold-disk slide; turned up on screws under mold-slide gib. Treated until satisfied there was not more than .007 play. (2) Found space between supporting screws and mold-disk guide to be just .005 of an inch. (3) Advance of mold. Readjusted same, first cleaning pin, cam roller, jaws and face of mold. Folded paper has now a slight pressure, when drawn between mold and vise jaws. (4) Found slight forward movement when ejector struck bottom of slugs. The machine is a Model 3, No. 7630; there is only one disk banking-pin, that being the one which is part of the knife-wiper guide. This I built up with a one-point brass rule and again tested to see if there was any forward movement, and this time found it ejected without any movement whatever. Do you think this machine should have an upper banking-pin or washer on the right-hand locking-pin? I feel that anything that tends to prevent the forward movement should be there only. I do not know which should be the best. Will you please tell me which you consider the best, the pin or the washer. (5) Result. The slugs we are sending you will show you the result obtained. If you will examine the slug you will notice the left-hand knife does not trim the overhang as it should, seeming at first to trim the letter and then skipping about an eighth of an inch, trimming slightly from there to the base of the slug. This latter I have tried every way to overcome, but with no better results. I have tried two sets of knives, factory ground, even putting paper of various thickness under first one and then the other and then both of the knives, but if I move the left-hand knife so that the overhang trims off as it ought to, the right hand trims too close, and the slug sticks when ejecting. If I release the right-hand knife, making less trim, they eject all right, but the slug then measures two or three thousandths larger than the size it should be. The slugs herewith submitted are trimmed as close as possible without sticking while ejecting. Note that the slug seems to be a trifle larger on the ribs at each end than along the others. If you will please give me further instructions as to how to overcome this last-mentioned trouble, I would feel very much indebted to you. Thanking you for the full and complete instructions you have given and the interest you have taken in this matter, which has resulted in us obtaining a slug which practically measures the same

on all four corners, we feel that your next suggestions will eliminate our trouble entirely." Answer.— We would advise you attach part E493, mold banking-block. This part is to be attached to the vise frame, just beneath the right-vise jaw. From the appearance of the slug, you should set the left knife a trifle toward the right, and see that the ejector-blade pressure bar is held firmly to the blade. Do this after seeing that the mold is in proper position and that the knife banking-screws are tight.

Distributor.

A South Dakota operator-machinist writes: "I am having considerable trouble with my distributor, Model 5 machine; it stops on an average of four or five times in an hour, sometimes more. Partitions are O. K. and I can run in a line by hand and matrices will clear partitions O. K. The trouble seems to be that the first matrix seems to hang just before it goes down the channel, others falling in top and then stopping distributor. Have tried every remedy I could think of or that any one has suggested, but to no avail, as the trouble still continues. The strip of brass on the top of partition is bent considerably; could this be the cause of trouble? Have not tried magazine adjustments, as I do not think they would remedy the trouble. Have had considerable trouble with distributor for a year or more, some days not as much as others. The trouble occurs mostly on eight-point matrices, and the letters that give the most trouble are the e, t, a, o, i, n, s, h, r, d, l, u, c, hyphen, space-rule, comma, period; on six and ten point, the trouble is nearly entirely with space-rule, period and comma. I am enclosing a matrix with this letter and you can see that the toe on the lower end is worn considerably by butting against the assembler glass. I have tried to remedy this by bending the spring on the glass, but it does not seem to have any effect. It is nearly impossible to set black-face on the eightpoint without the thin letters assembling roman. Can you tell me the remedy for this - how to fix the glass so this will not occur? Glass has no nicks on the upper side. To give the best results, is it better to bend the spring (matrixdetaining plate), in the bottom of assembler, toward the star-wheel, or leave it the way it comes from the factory. Another trouble I have is the line-delivery lever link slipping off every once in a while; the trouble is mostly when you just miss hanging the elevator. What is the remedy?" Answer .- The matrix enclosed showed damage to its combination, which is probably causing the trouble referred to. If the matrices drop too soon when the combinations are not damaged, the cause may be ascertained by trial. Remove the channel-entrance guide bar (I264) from the magazine entrance; then run in a number of lines of characters from the first twelve channels. As these matrices drop, note their clearance with the guides. If they strike the guides as they drop, it may indicate that your screws run too slowly (which is unlikely), or that the guides are bent to the left. It seldom occurs that the entrance plate (I177) is out of adjustment. However, it is possible. It is held by two screws in slotted holes (on some machines) on the edge next to the magazine. If you feel it is necessary to change it, loosen the screws and drive it with a piece of wood. The distance will seldom need to be more than one thirty-second of an inch. This is a last resort. If all of the matrices show bruises on their combinations, you should remove them and put new characters in their place, but before running in the new matrices, examine the front edges of the distributor-box bar and the second-elevator bar, as the fault may be caused by bruises at either of these points. The damage from the lower glass to the matrix ears can only be remedied by dressing the sides of the ears. To prevent it.

arrange the upper-glass latch, so there is no play whatever when the glass is locked. This should cause the upper glass to extend inward sufficiently to prevent the matrices striking on the upper edge of the lower glass.

Recent Patents on Composing Machinery.

Quick-change Magazine.— J. G. Helbourns and William Fletcher, London, England. Filed July 28, 1908. Issued March 8, 1910. No. 951,245.

Two-letter Monoline Machines.—James McNamara, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York. Filed April 30, 1909. Issued March 8, 1910. Nos. 951,654 and 951,655.

TRIBUTE TO PROMOTER OF PRINTERS' ANTI-TUBERCULOSIS CAMPAIGN.

Doomed himself, John Cahill, of New York Typographical Union, No. 6, devoted his declining days to mitigating insanitary conditions and practices in printing-offices, in the hope of aiding his colaborers. In the language of a friend, "he shortened his own life in lengthening the lives of his fellows." Cahill was the sort of man who makes an impress on men's minds. Unknown outside of labor circles and those devoted to hygienic reform, he made his mark in his comparatively humble sphere. Of him Edward Everett Horton, Sr., wrote in the Brooklyn Eagle:

"John Cahill lies buried.

"The kindly eyes that kindled in the heat of debate, but shot no angry glance, are closed in death; the voice that electrified all, in the council chamber of our union, delivering facts and figures with the rapidity and effectiveness of a Maxim gun; the voice that was raised always in the cause of right, that demanded square dealing as part and parcel of men's lives, that pleaded eloquently for the uplift of true citizenship, will be heard no more forever.

"The passing of such a man, so useful to the com-

munity in which he lived, is inexplicable.

"Other hands, not so strong perhaps as Cahill's, will take up the work left by him; other minds will evolve plans for the betterment of the lives of workingmen and women—the real salt of the earth; from the lips of others will come words of cheer and of hope. But the mold was broken when John Cahill was born. We may never see his like again. Vale!"

DEMORALIZATION OF THE PROOFREADER.

In the *Printing World*, of London, England, a member of the Association of Correctors of the Press presents a number of pertinent facts regarding the condition of the proofreading department in the modern Linotype office. That this affection has invaded other than American offices is quite clear from the following excerpt, taken from the article by our English brother:

"I am beginning to fear that the value of the proof-reader is seriously discounted in the mad rush of modern production. The machine operator can not stop to think, and the proofreader is given to understand that he "must not make too many corrections." As for refinements—let the overseer catch him refining. Told that glaring literals, vile punctuation and idiotic world-divisions 'do not matter,' and that speed and quantity are of transcendental importance, the proofreader is becoming thoroughly demoralized. In some offices his job is given to chits of girls, whose knowledge and intelligence do not reach the standard of the average reading-boy. And, certes, it can matter but little who does the work, or how little is paid for it, if nobody cares how badly it is done."

THE "LINO-TABLER," A NEW AND SIMPLE SYSTEM FOR TABULAR COMPOSITION ON THE LINOTYPE.



N improvement of unusual importance has just been perfected by a Chicago Linotype operator, which promises to add much to the flexibility and adaptability of the Linotype to all classes of work. The invention or "system" offers the opportunity to Linotype users to do tabular or rule work on the Linotype, with any face

or style of Linotype matrix on any style of standard Linotype machine. No change of parts or additions to the machine are required. The illustrations and description of this invention are here published for the first time. We quote from the description furnished by the inventor:

"The illustration presenting a sectional view of a slug is made from a photograph of a slug taken from the ninecolumn table shown on page 77. In the illustration will be seen eight pairs of projections extending from the shoulder of the slug to within .008 inch of the printing face of the



ASHTON G. STEVENSON, Inventor of the "Lino-Tabler" system.

line. The second pair from the left of these projections is shown closed, as is done to hold the rule in position after final corrections are made.

"The operation of inserting the rules and closing the ruleholders is quickly performed, and the slenderness and flexibility of the projections remove any difficulty which might arise from any slight inaccuracy in their position. Instead of causing the rule to bend, the sharp corners of the base of the rule will bite into the projections, giving additional strength in holding the rule.

"A specially unique feature of the new system lies in the formation of the rule, which is exactly triangular in shape (giving three printing edges). This rule is made of a combination of tungsten and brass. An attachment has been devised for the Linotype slug-cutter, which cuts the rule with an under miter, making it possible to completely join the vertical rules to the cross-rules and vice versa. The rules in the accompanying half-tone illustration were not

"6. Figures or reference marks can not drop out when form is raised from stone, hence Lino-Tabled matter can be more rapidly passed in proofroom and costly reprints avoided.

"7. All faces of rule, single or parallel, will be supplied to lessees of the system, and special rule can be sup-



Sectional view of "Lino-Tabler" slug, showing the projections into which the triangular rule strips are fitted and gripped.

The second pair from left shows position of projections when table is ready for press.

cut in this manner, but the idea will be readily understood. The table appearing in this article is printed from the slugs, and required no special attention from the pressman in making the form ready.

"Among other points of superiority claimed for the Lino-Tabler are the following:

"1. A Linotype operator's production of intricate tabular matter, with light and heavy figures, will exceed three-fourths his normal output of straight matter.

"2. All Linotype matrices and special characters can be used, hence no change of machine nor waiting for corrections. plied for tables with only two or three points between columns of figures or words.

"8. The ease with which rules are inserted makes it possible to lay them in before sending out proof, instantly removing them if corrections are to be made, deferring the operation of closing the ruleholders until the table is finally O. K.'d.

"9. Standing matter can be readily corrected, and the comparatively low cost of the rule renders its removal unnecessary, even from matter which may stand indefinitely.

"10. The high shoulder of the slugs, and the protection

This table set from standard Linotype matrices (6-point No. 2 with Bold No. 1) standard machine, mold, spacebands, etc., with the exception of the addition of fifteen rule quads which run in space rule channel. Cast on single slug.

	WE	STBOU	ND			Eastern Time		EASTBOUND				
47	9	5	3	1		Eastern Time	astern Time		4	6	8	48
12.00	7.55	6.30	2.40	8,55	Leav	'e	Arrive	7.35	4.15	8.30	7.45	9.30
12.00	8.00	6.35	2.45	9.00	1000	N. Y., 23d St.		7.27	4.12	8,29	7.38	9.23
12.00	8.15	6.50	3.00	9.15		Jersey City		7.16	3,55	8.15	7.25	9.10
11.09	7.07	6.35	2.26	Note	Lv.	Newark	Ar.	8.01	5.00	8,46	7.14	10.38
2.10		8.27	Note	Note		Goshen		5.42		6.33	5.27	
3.18	10.35	9.20	5.32	11.27	Lv.	Port Jervis	Ar.	4.49	1.29	5.35	4.30	6.53
3.58			Note	Note		Lackawaxen		4.13	Note		3.44	
4.39		10.28	6.49	12.42		Callicoon		3.37	Note		2.51	
5.26			7.31	1.21		Hancock		2.56	11.34		1.55	
5.48			7.54	1.41		Deposit		2.38	11.15		1.30	
6.30	1,20	12.05	8.37	2.17	Lv.	Susquehanna	Ar.	2.02	10.35	2.38	12,43	4.0
7.05	1.53	12.38	9.10	2.50	Ar.	Binghampton		1.32	9,55	2.03	11.50	3.30
7.39		Note	9.39	3.19		Owego		1.02	9.26		11.15	
8.04		Note	10.04	3.44		Waverly		12.37	9,01	Note	10.45	
8.30	3.15	2.00	10.33	4.10		Elmira		12.13	8.37	12,34	10.08	2.13
9.00		2.27	10.59	4.37		Corning		11.48	8.12	12.05	9.38	
9.20			Note	4.54		Addison		11.32	7.54	Note	9.05	
10.15	4.45	3.30	12.00	5.36	Ar.	Hornell	Lv.	10.52	7.11	11.05	8.15	1.00
1.15	7.20			8.00	Ar.	Buffalo	Lv.	8.30		8.30	4.00	
2.03	8.35			9.07	Ar.	Niagara Falls	Lv.	7.11		6.43	11.38	
1.55		5.58	2.18		Ar.	Salamanca	Lv.		4.55	8.35	5.03	10.46
6.15		8.54			Ar.	Dunkirk	Lv.			5.10		8.55
2.30		6.10	2.18		Ar.	Jamestown	Lv.		2.54	6.35	2.55	8.46
2.50		6.19				Lakewood				6.22	2.37	8.33
3.31		7.01	3.00			Corry			2.07	5.42	1.53	7.58
4.15		7.47	Note		C	ambridge Sprin	ıgs		Note	4.57	1.03	7.13

Specimen of "Lino-Tabler" work. The rules hold rigidly in place under the severest tests. The table is virtually a solid block and absolutely avoids all danger of work-ups.

"3. In catalogue composition the tabular matter will be same face as balance of book, preserving uniformity throughout.

"4. There being no slot or aperture in the slugs, the difficulty caused by small particles of metal finding lodgment under the rules is wholly overcome.

"5. No danger of pieing nor of work-ups, fruitful sources of annoyance in all type-tables.

afforded the rule, almost to its printing surface, give perfect results in electrotyping.

"11. The rule can easily be removed from dead tables and used again.

"12. If an entire column of the projecting ruleholders are broken off through unusual carelessness, one-point brass anchors are provided, two or three of which in the column will hold the rule securely.

"13. The development of the Linotype machine is evi- Written for THE INLAND PRINTER. denced in the massive book of available Linotype matrices, showing a multitude of faces. By the Lino-Tabler system these are all rendered available for tabular composition. If from any cause, such as the slight bending of a matrix or accumulations of dirt or metal on the side of a matrix, the body is thrown out of line, interfering with the introduction of the triangular rule, it makes no difference. The projecting ear is simply broken off, for there are always more than enough holding ears in line to bend in to keep the triangular rules in place.

"14. Where it is desirable to lead tabular matter, the Lino-Tabler system is most effective. Heretofore, where it has been necessary to lead a table, each column had to be leaded separately, but now, with the Lino-Tabler method, the table is leaded clear across, just like ordinary matter,

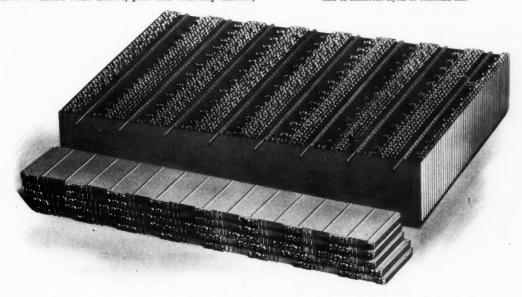
A PRINTER'S DEVIL.

BY WILLIAM H. POOLE. (Senior partner Poole Brothers, Railway Printers, Chicago.)

> The trade of printer I started to learn. As printer's devil in a large concern. My duties were hard and so varied, too, That I was dead tired when the day was through.

A printer's devil, in those early days, Was not a soft snap in so many ways; The rollers to wash and the types to clean, And a lot of odd jobs to do between.

Then I was set down to assort some pi -A bushel, by printers for months laid by; A thousand odd sizes there seemed to be, And as numerous styles to confound me.



Sectional view of the "Lino-Tabler" system, showing the triangular strip rules in place. Note the holding or gripping ears on shoulders of the detached slugs.

and the rules inserted afterward. The economy in time and material in this feature alone is readily seen."

It is the present intention of the Lino-Tabler Company to lease the system to users of Linotype or other slugcasting machines, and to sell the rule in bulk coils and laborsaving fonts. Active operations will not be under full headway before May 1, but applications are being received and considered for the use of the system.

To place the new invention in the hands of printing firms, the Chicago Lino-Tabler Company has been incorporated, with capital stock of \$100,000, its officers and directors being as follows: William C. Hollister, of Hollister Brothers, who recently resigned the vice-presidency of the Manz Engraving Company, is president and treasurer; Ashton G. Stevenson, inventor of the system, first vicepresident; William C. Hollister, Jr., secretary. Offices have been established at 120-130 Sherman street, Chicago.

INVENTION.

Invention, strictly speaking, is little more than a combination of those images which have been recently gathered and deposited in the memory. Nothing can be made of nothing; he who has laid up no material can produce no combinations.— Sir Joshua Reynolds.

At last I mustered the courage to say, To the mighty foreman, grizzled and gray, "I wish that a journeyman you would ask To complete for me this terrible task."

A look from his eye, and a good smart cuff, Made me think just then I had had enough. But back to the board I was led to try To solve the problem of printer's pi.

But old man Haines took compassion on me, And a helpful friend he soon proved to be, For he showed me how the work should be done. And I thank him now for success I won.

I set up the pi with some good hard work, And never again was I known to shirk; Whatever the job that came to my stand, I was always there - a good steady hand.

HIS OWN ESTIMATE.

"I'll give you a position as clerk to start with," said the merchant, "and pay what you are worth. Is that sat-

"Oh, perfectly," replied the college graduate; "but er - do you think the firm can afford it?" - Catholic Standard.



BY CYRILLE DION.

The economics of the paper-box making industry, practical notes and suggestions on paper-box making and answers to inquiries regarding paper-box making, are the purposes of this department. Contributions are requested.

Flax Straw for Boxboards.

Flax straw is in use to a limited extent in making boxboard in Tunisia (North Africa). Three tons of the straw yield about one ton of pulp.

Paper Bottle-covers.

A strawboard manufactory in Greece has lately installed a specially constructed machine for making paper covers for large bottles and jars. The product has found ready sale throughout Europe.

Pulp-wood of Brazil.

Brazil is said to have enough available timber in its forests to furnish all the pulp-wood needed in the manufacture of paper and boxboard in the world for many years to come, and efforts are being made to interest capital in that line of industry in the great southern republic.

There Is No Money in Fighting.

The fight between the big mill and the little mill must soon come to an end, if there is to be any stability in prices. The demand is fair, and there is room enough for all. Many of the smaller mills in England have suspended operations pending the settlement of the tariff agitation in that country.

Yucca for Boxboard.

Yucca, an Australian plant hitherto considered worthless, has been found to yield a very satisfactory pulp for making boxboard, and efforts are now being put forward to induce the building of board mills to utilize the immense supply of raw material. The plant requires no cultivation, growing wild. A mill is now being built at Port Lincoln, which will be devoted to yucca board.

Roumanian Boxboard Subsidy.

The Roumanian government, being desirous of encouraging manufactures, has granted to the Gustav Eichler Paper Factory, of Piatra, Roumania, the privilege of free entry of machinery to complete the first installation of a boxboard and wrapping-paper mill. This is the first mill ever erected in Roumania for the manufacture of boxboard, although the country is said to be blessed with large quantities of the raw material for making paper-pulp.

Annual Meeting of the United Boxboard Company.

The United Boxboard Company held its annual meeting in Jersey City, New Jersey, on February 17, and reëlected the former board of directors, with the exception of Herman Grossman, of Chicago, who was succeeded by Fred Davenport, of Cincinnati. Mr. Grossman, who has been one of the vice-presidents of the company, is said not to have been in accord with some of the managing officials and directors, and to have held views so divergent that friction was unavoidable.

Sanitary Uses of Paper-board.

Receptacles are now being made of light-weight paperboard for use in German hospitals and sickrooms to receive drainage from wounds, expectoration and other substances capable of carrying infection. They are so made as to remain water-tight for a reasonable time, and so cheaply that their consumption by fire is more economical than the cost of cleansing the receptacles heretofore used. They can be disinfected before use, if necessary, but are destroyed so soon after use as to do away for the most part with the need for disinfection. They are of especial advantage in that they obviate the necessity of cleaning earthenware or metallic vessels that may have been used for the purpose, the cleansing process being troublesome, unpleasant and dangerous. Most of these receptacles now in use are of small size, for, in addition to there being some difficulty in making the larger sizes economically, the smaller sizes are found much more convenient in every way for frequent removal.

Asbestos Fireproof Board.

Asbestos is a valuable fibrous mineral for the manufacture of fireproof boards. The crude asbestos is crushed sufficiently to open it up without injury to the fiber, and passed through a vibratory screen, which removes the particles of rock and separates the fibers, which are then carded, the long fibers being used for making textile fabrics and the short fibers for making boxboard. The usual processes are followed for making laps of pulp. The laps are then cut into square sheets, placed between thin plates of zinc and subjected to a heavy hydraulic pressure, to remove the moisture, hung in drying-rooms for a time, then pressed again and trimmed to the sizes required. This board is made in thicknesses varying from one thirtysecond of an inch to an inch, and is usually sold in sheets forty inches square. Either Canadian or Italian asbestos can be used, but the Italian is said to produce a better grade of board. Tests have been made which show this board to be proof against the heat of an ordinary fire for a considerable length of time.

Making Boxboard from Peat.

Ludwig Franz, of Admont, in Styria (Austria-Hungary), has invented a mechanical process for making boxboard from peat. It differs from all previously known processes, in that the raw material is so treated as to preserve the fiber unbroken, which greatly increases the strength of the board produced. The peat is pressed into a continuous strand, and cut into disks nearly equal in thickness. It is then washed thoroughly in water which, while freeing it from foreign matter and impurities, separates the fibers, which are worked up by the ordinary methods into half-stuff. This is then mixed with half-stuff made from waste paper and wood-pulp, from which mixture the board is made. More particularly described, the process begins by feeding the freshly cut natural peat through a hopper into a press with a rotating worm, which presses the peat through a mouthpiece in a continuous strand, which by means of a knife rotating in front of the mouthpiece is cut into disks of approximately equal thickness. These disks are conducted to a rotating shearing worm, which, with the aid of water, dissolves the peat disks into

separate fibers. These are then sent to a centrifugal screen that separates the foreign matter from the peat fibers, which latter are passed automatically to a rotating washer provided with an internal sprayer and conveyor worm, in which they are further purified from the finer impurities and earthy portions. The pure fiber thus cleaned is subjected to treatment in a defibrating machine, until the fiber appears worked up in the gentlest manner possible into half-stuff. This is fed to a centrifugal screen and then to a mixing engine, in order to be mixed with half-stuff from old paper or wood-pulp for obtaining the paper-pulp ready for the machine. The further working up of the pulp into board takes place according to the wellknown processes of papermaking. It is claimed that the gentler treatment of the peat produces a product assuring an excellent quality of board, chiefly because the peat fibers, before any washing or disintegration, are cut into pieces of equal length, whereby the washing and disintegration of the peat fibers are substantially aided. Processes are known which also provide for a comminution of the fibers into pieces of equal length, but in the process the comminution is undertaken after first crushing and washing the peat fiber, with the disadvantage that the washing and disintegration is protracted and defective, producing an imperfect board.

Notes.

It is stated that the Hinde & Dauch Paper Company, recently incorporated in Toronto, and whose head offices are in Sandusky, Ohio, will erect a large boxboard factory in Toronto.

THE Beaver Manufacturing Company, of Beaver Falls, New York, is reported to be preparing to build a board mill at Ottawa, Canada, to make wall-paper and boards from compressed pulp.

THE Pinkerton Folding Box Company has lately been incorporated in Chicago, by Edward E. Pinkerton, Charles L. Makenison and Thomas J. Kane. The company will manufacture paper boxes and novelties.

THE United Boxboard & Paper Company, according to its custom of promoting subordinates to vacancies in higher positions, has appointed Charles C. Colbert manager of the Wabash Coating Mill, and C. H. Myers manager of the United Boxboard & Paper Plant. Both these gentlemen held subordinate positions under Manager Patterson, who resigned recently.

C. E. Hawkins, for eleven years associated with the American Strawboard Company and the Manhattan Strawboard Company, is to manage the New York office of the C. L. La Boiteaux Company, of Cincinnati, which acts as sales agent for the Knerr Board & Paper Company, the Lafayette Boxboard Company, Eddy Paper Company and Waldorf Boxboard Company.

THE Imperial Box Company, which has conducted the business of making folding paper-boxes or cartons in Chicago for several years past, as a partnership, has been incorporated under the former firm name. The capital stock is \$20,000. It is intended to increase the scope of the business by giving special attention to the manufacture of fiber and paper packing-cases.

SINCE the courts broke up the price-pooling scheme, the boxboard business is showing some weakness. Demand for the products is only normal for the present, the slack period of the year, and what business there is all manufacturers are scrambling to get their share of. The result of this condition naturally is demoralized prices. Later the

demand for board products should be better, but once a low level of prices is established it will be difficult to get them up again until the requirements of consumers become abnormally large.

SEVERAL years ago George R. Ward, of New York, invented a machine for filling cartons, which opened the folded carton, shaped it, folded and sealed the bottom, filled it with the contents, folded and sealed the top, and delivered it to a chute through which it was passed to the shipping-room. This machine was much praised because of the speed and accuracy with which the work was done.

In the death recently of Charles A. Brackett, at Newtonville, Massachusetts, Boston lost its pioneer paper-box maker. He began paper-box making in a modest way at Waltham about forty-five years ago, and the rapid growth of the business induced him to move into the city of Boston, where his establishment overflowed a single floor of a large building, until it occupied the entire premises. At the time of his death, his business occupied a building built especially for it, and was equipped with the latest improved machinery. He was seventy-eight years of age, and leaves two daughters. He was active and highly esteemed in Masonic circles.

Apropos of electrically heated glue-pots, C. H. Collins, 354 Dearborn street, Chicago, describes to us a device called the Wetmore Patent Glue Heater, built by the Advance Machinery Company, of Toledo, Ohio, which is guaranteed to be not only fireproof but foolproof. In it, the heat unit is attached to the under side of a pot containing the water, technically called "water-jacket," in which is set the glue-pot. Should the water-jacket become dry from any cause, notably negligence or carelessness on the part of the workman, the heat which would otherwise cause fire, melts a fusible plug, connecting the feed wires to the bottom of the water-jacket, thus breaking the circuit and entirely eliminating danger of fire or damage to the apparatus. The fusible plug can be replaced at a cost of a few cents.

ILLUSION.

ANONYMOUS

[The rather remarkable poem, or fragment, given below is taken from a volume published recently in London entitled "The Pillow Book." No author is given credit, and search has so far failed to find one. A thought so striking, so well expressed and so much a part of philosophy of many high minds, ought not to remain long anonymous as to authorship.]

God and I in space alone,
And nobody else in view.

"And where are the people, O Lord?" I said,

"The earth beneath and the sky o'erhead,
And the dead whom I once knew?"

"That was a dream," God smiled and said,
"A dream that has ceased to be true.
There were no people, living or dead,
No earth beneath and no sky o'erhead,
There was only Myself and you!"

"And why do I feel no fear?" I said,
"Meeting you here this way!
For I have sinned I know full well,
And is there Heaven, and is there Hell,
And is this the Judgment Day?"

"Nay, those were but dreams," the great God said,
"Dreams that have ceased to be,
There are no such things as fear and sin,
And you yourself.— you have never been;
There is nothing at all but me."



BY A PRACTICAL BINDER.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Figuring Small Lots of Paper.

RULE: Multiply full ream weight by one-half the cost per pound. Answer will be cost of a quire in decimals.

Example: Eight and one-quarter quires of thirty-six pound stock at 16 cents per pound; $36 \times 8 = 28.8 \times 8\% = 2.376$, or \$2.38, for cost of stock.

Genuine Morocco.

The powdered leaf of the sumach plant, the finest variety of which grows in Sicily, is used in tanning goatskins, etc. The sumach gives a clear white tannage, unaffected by the action of light, and, therefore, suitable for dying into colors where permanence of shade is desired. A genuine "Morocco" is goatskin tanned with sumach. There are probably many binders who do not know this. Goatskins dyed with babool-pods or similar barks are only imitation Morocco, but it takes an expert or long wear to discover the difference. Roan leathers are sumach-tanned sheepskins.

Measuring the Round of a Book.

Correspondent has a book which must be fitted to a certain compartment in customer's safe, which measures 15 inches high, 9 inches deep, width ample. He wishes to know how to arrive at width page must be trimmed, that is, what allowance to make for the round and square, so that book when bound will not project beyond the edge of the compartment. It is easy enough to get the top and bottom trim by merely allowing for the end squares. How to measure the round is the stumbling-block. Answer .- The thickness of the leaves constituting the book is equal to the round and squares, when the book is to have a smooth back. But if binding calls for hubs, then add to the thickness of the leaves the thickness of the hubs. And, of course, the round wants to be normal, not excessive. For example: Book to be half-bound, leaves measure two and one-quarter inches thick, space book must fit, front to back, is nine inches. Subtract from this two and one-quarter and you have six and three-quarter inches, to which size the leaf must be trimmed. Or, if the binding is three-quarter with hubs, allow one-quarter inch for the hubs, thus making width of page six and one-half inches.

The Making of Wire for Your Stitcher.

Bars of metal four inches square are heated and passed while hot and plastic through rapidly revolving rolls, reducing them to wire rods which vary from one-quarter of an inch to an inch or more in diameter, depending upon the finished size of wire wanted. These rods, which are formed into coils, as they pass through the rolls, are dipped in acid baths to remove loose scales and provide a lubricant for drawing. Drawing consists of pulling rods while cold through holes of gradually decreasing diameter drilled in steel plates. During this process the particles of metal

become elongated and strained, making the wire harder and more brittle. To restore it to a proper temper, it must be heated or annealed. When a fine diameter is required there must be repeated annealings and drawings. This may be done until the bar, which originally was four inches square and four feet long, becomes reduced to a diameter of a single thousandth of an inch and extended thirteen thousand miles in length. Before so fine a size is reached the wire will cut into the steel of the die-plate, so the usual die-plates must be discarded and the drawing continued through holes drilled in diamonds, the diameter of these diamond dies decreasing by fractional parts of a thousandth of an inch.

This making of a wire affords a striking illustration of a material made more valuable by the application of labor. Wire of this kind is used for delicate electrical tests. From the time that the bar of metal enters the furnace, nothing is added to it. All the work is done with one article, which is passed through rolls and drawn through die-plates until it is finished. The wire is made from an extra grade of steel. When the wire on your stitcher shows soft or hard places, which are caused by overheating and are overlooked by the operator and inspector, if three or four yards are pulled off the spool the wire will usually be found O. K., as such defects seldom run through the entire spool.

Machine-made Books.

No inventor has yet put on the market a machine into one end of which the materials may be dumped and from the other end a finished book taken. Still, the advances made in automatic machinery during the past few years have been tremendous. Few people realize that if constant improvements were not made the prices asked for books would place them beyond the reach of the majority. With the increased demand, if it were not for improved machinery, the floor-space and number of employees required to turn them out in the old hand way would make the cost well-nigh prohibitive.

To start with, the typesetting: This is now all machinework. The presses are fitted with automatic feeders, and the folding machines as well, and the signatures are gathered by machines. One thousand books of twenty signatures each may be gathered in ten minutes. Next comes the booksewing machine, each one equaling twenty girls in output. Then, these books can be trimmed on the three sides at high speed, 2,400 books, 11/2 inches thick, per hour. The rounding and backing and the lining and headbanding are both done by machinery. Then the inside of the book is ready for the case, which in the meantime has been made on a machine, the boards and cloth being cut to size. The only handwork is the feeding of the cloth into the machine, which automatically places the boards in position, also the back-stiffening paper. The stamping and embossing are done on hand-fed machines, but the next operation, that of pasting up and casing in, is done with a machine. About the only operation in the making of a book that has not been improved upon is the final pressing. For such books as have illustrations and plates to be tipped in a machine can be had for doing the work.

On large editions of paper-covered, wire-stitched books, the machine is equally to the front. The printing and folding are done as described, but to the gathering machine are added attachments for stitching and covering, so that from this one machine can be had the operations of gathering, collating, jogging, stitching and covering, with an average production of four thousand copies per hour. The old-style handwork would require more skilled employees than could be found.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Newspapers Printed on an Offset Press.

(620.) A number of small newspapers in Germany are now run off on the flat-bed offset press. This machine is supplied with a web attachment and folder and may be run rapidly. It was described in a recent number of The Inland Printer.

Sheet Brass for Use in Tympan.

(621.) "Will you inform me where I can procure stencil brass for use in make-ready on a job press." Answer.—Stencil brass is made in several thicknesses and comes to the dealer in rolls. However, it may be procured flat in sheets of small dimensions from Stebbins Hardware Company, 74 East Van Buren street, Chicago.

Paper Manufacture.

(625.) "What book or treatise on papermaking do you recommend to pressmen who desire to learn details of paper manufacture?" Answer.—"The Manufacture of Paper," by R. W. Sindall, F. C. S., is a late book on the subject. The treatment of the topic is broad, and the matter is explained in terms readily understood by the lay reader. A number of illustrations are shown. The book is sold at \$2 net, postpaid, and may be had from The Inland Printer Company.

Three-color Processwork.

(615.) Van Allens & Boughton, selling agents of the Huber-Hodgman press, send a 30 by 40 inch sheet of enamel paper, showing some excellent specimens of three-color and map-plate work. The three-color plates are printed with excellent taste and skill. The large square half-tone cut, 12 by 15 inches, of Niagara Falls is a splendid example of clean, sharp printing. The register on the color specimens is perfect in detail, making the whole a pleasing bit of presswork.

Coach Varnish in Inks.

(617.) A pressman recommends a coach varnish to be mixed with job inks to give them a glossy appearance. We would suggest that pressmen patronize the ink manufacturers when they desire varnishes or other compounds for mixing with inks, rather than the paint stores or carriage shops. An inkmaker is well acquainted with the needs of the printer and is able to supply them. He has the gloss varnishes, the light varnishes, the reducers, the tint bodies and compounds—in fact, everything needed to produce any desired effect with inks.

Three-color Print on Blotter.

(610.) Submits a blotter bearing a calendar-plate and a 2½ by 4 inch process cut. The make-ready is good, but the inks for the process cut do not give the required color values. Both the red and blue appear to have been changed,

both being made darker. If pressmen will adhere persistently to process inks for process prints, a more artistic grade of work will be produced. There is, however, an exception to this rule. The engraver to produce a certain effect may find it necessary in proving cuts to modify the colors slightly to obtain the desired result, but in such cases, when furnishing the progressive proofs, the variation from the normal color should be carefully noted for the guidance of the pressman. It is obvious that the colors of the progressive proofs should be followed closely.

Sheet Brass in Tympan.

(611.) "Have read where a sheet of brass is used in the tympan to make type print sharp. Would like information regarding the use of brass sheet, as I have a job which must be printed with extreme sharpness." Answer.—Make the form ready in the usual manner, placing the thin sheet of brass under the bottom sheet of the tympan. Have the impression show fairly strong, commencing the makeready, however, with a weak impression. Change the brass sheet from beneath the bottom sheet to just under the top sheet. The impression now will appear lighter and the print should be sharper. You may still have to manipulate the make-ready to make it more complete.

Oils Used in Inkmaking.

(618.) In the manufacture of printing-inks the vehicle invariably consists of a varnish which is made from a boiled oil. This medium tends toward drying or oxidizing from the nature of the oil as a result of the boiling, also from the chemical action due to its union with the pigment. In this respect some pigments are more active toward drying than others, those from a lead base being noticeably so. Some pigments, however, are inert, or have no tendency toward drying - a condition noticeable in vermillion; hence, the necessity for addition of driers to this ink. The addition of ethereal oil to inks tends to cut the heavy vehicle and allow a more free distribution. These oils, as the word implies, are more or less volatile and are used in preference to the nondrying oils, such as castor-oil, lard, etc. It will be noticed by a study of the vegetable kingdom that it furnishes both drying and nondrying oils, both of which are used in the printing trades.

To Prevent Slurring.

(613.) "Please tell me how I can prevent the slurring of rules when printing on bond paper on a platen press. Should the grippers be run on the side or in the center, or off the stock and string across?" Answer .- Slurring may be due to totally different causes. Take, for example, a form locked too tight, it will cause a slur. If the impression screws are not set evenly a slur will invariably follow. When the tympan is baggy or too much packing is used in its make-up, it will also cause a slurring. As a remedy we suggest that you have the form locked with bearers, so that it lies firmly to the bed of the press. In work having lightfaced rules extending from the more solid part of the form, use a hard tympan, but do not use many sheets. Have the hard packing-sheet or press-board just under the top sheet, which should be drawn extremely tight over it. The bearers of the form should impinge strongly on the platen. This action gives a steadiness to the parts during the impression. The sheet of bond, which often tends to curl and seldom lays flat, should be held snug to the tympan by waxed twine stretched across from gripper to gripper. It sometimes becomes necessary to attach bits of cork to the twine in order to obtain a closer contact between the sheet

and the tympan. This method excludes the air from beneath the sheet, and, when the impression is taken, there is no double-print or slur due to a contact between the rule and stock, either before or after the impression.

Embossed Letter-head.

(614.) Submits a letter-head having a curved and a straight line in a text letter printed in red and embossed. The work is exact in register, but the relief is low. The printer, in referring to the work, states: "For ordinary work I find that leather answers the purpose. For some grades of work I use embossing composition. This letterhead was embossed, using a piece of leather belt as a counter-die." Answer .- Office stationery and commercial work seem to be placed in a different class if embossed. Embossing to be really attractive should have a distinct relief. It must have brightness, and it must register if it is also printed. Some dies are made to give a low relief, somewhat after the appearance of steel-die work. An embossed line which is glossy and stands out in bold relief will always attract attention. The specimen showed a striking line in red, which, if printed in gloss ink or varnished and embossed in high relief, would have greatly enhanced the appearance of the work. An embossing compound, whether home-made or the manufactured article, is to be preferred over leather. It requires less force for a given height of relief, and will bring out fine lines and solids equally sharp.

Chameleon Inks.

(624.) A series of inks for check printing have been introduced by the firm of Janecke & Fr. Schneeman, Hanover, under the above name, says the British and Colonial Printer and Stationer. To offer the greatest security against falsification by the removal or alteration of figures on the checks, the new colors are made susceptible to the application of any reagents, which spread or change the color until the printing completely disappears. The application of water or of chlorin, or oxalic acid, or, indeed, any acids or alkalies, immediately affects the colors. They are supplied in twelve different shades, including a beautiful red, blue, yellow, orange, blue-green and violet. A special table of reactions is supplied by the makers, showing the color changes that result. For instance, chameleon orange runs a little on the application of water; with an alkali it becomes red; with acids the redness grows paler; with chlorin the color disappears completely. If aqua fortis is applied to any of the security lines the falsification can be immediately traced. Naturally, these colors can be used for control or security printing for documents of public companies, by printing, for instance, the seal or trade-mark in the chameleon red.

Rollers Lifting from the Form.

(626.) Submits a four-page circular, printed in two colors. A half-tone cut extends across the top of the two inside pages; a description in twelve-point Cheltenham appears below. The make-ready of the type and cut is complete and the printing is clean and sharp, although a cheap black ink is used. A light, uninked spot appears near the lower end of the third page, the appearance of which suggests that the rollers, one or more, lifted off the form at that point. The letter of inquiry is as follows: "I would like a little advice regarding the specimen enclosed. The form is locked in the middle of the chase. It prints all right for a while, then the light spot appears. Can find no cause for it. No oil on the rollers or disk, the rest of the form inks all right. What shall I do?" Answer.— The

fault very likely lies in the rollers, one of which, when they strike the blank space between the pages, bounds outward and clears the type a trifle, only to be again drawn in by the saddle-spring. As a remedy, would suggest that the tension of these springs be tested, and if found weak they should be removed and stretched, or a new one substituted. It is quite necessary that these springs be kept at full stress, especially when the machine is run at a rapid rate.

Half-tone Cut on Envelope.

(612.) Submits an envelope printed from a vignette half-tone cut, 134 by 3 inches. The vignette edge is harsh and rough, showing an imperfect make-ready. The letter from the printer reads: "Please inform me how to makeready the cut for this envelope so that the edges will print softer." Answer .- To print this cut the envelope should be opened, that is with the flap turned back. The cut should be locked about in the center of the chase up and down, and to the right of the center sideways. Use a soft tympan, and, while making the form ready, have a sheet of threeply cardboard beneath the bottom sheet. The edges of the cut can be made to print soft by carefully cutting away the high lights so as to leave but a slight pressure on the edges. When a satisfactory proof is taken, stretch a piece of dental rubber over the tympan, securing it under the tympan bales, and remove the cardboard from beneath the tympan. Set the guides in position and pull an impression on an envelope. This impression will not, of course, show a finished make-ready, so it will be necessary to reduce the tympan by a cut-out to correspond to the lapping of the lower flap over the side one. A further cutting-out or reduction of the tympan may also be necessary. Rubber suitable for this work can be procured from A. F. Wanner & Co., 342 Dearborn street, Chicago.

New Rollers Too Hard.

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(619.) "We are having considerable trouble keeping rollers in good condition, although all ordinary precautions are taken, such as washing up with coal-oil and changing for the different seasons. We have a closed cabinet in which the rollers are stored, and we often find the new rollers entirely too hard to use." Answer .- It is quite possible you are extending the use of summer rollers into the winter season. Rollers stored in a dry cabinet may become hard by a loss of moisture. Some pressmen keep a pail of water in the roller-closet to maintain the equilibrium during dry, cold weather. It is quite obvious that this plan is not necessary during the spring months or in damp weather. Rollers should be liberally coated with oil to prevent the loss of the necessary moisture. A new roller, unoiled, will respond to the changes in the surrounding atmosphere, and will take up a small amount of moisture in damp weather, making it unfit for receiving ink, or it will suffer a loss of moisture during an extended dry spell. This loss can not be entirely recovered, so that when a roller is seasoned properly by exposure to a normal atmosphere, this condition is maintained for a longer period by keeping the edges and surface covered with ink or oil when not in service. This is the time to send your rollers to have them cast, so as to allow adequate seasoning.

Cleaning Cylinder Felt Blankets.

(623.) The Buchdrucker Woche advocates "the use of the new and little-known chemical tetrachlorid of carbon for this purpose, which has the advantage of being non-inflammable. It has a strong action in dissolving hardened grease, oil, varnish or ink, though the cloth must be soaked

in it for a longer time than'in turpentine, benzin, etc. A final treatment with German or Polish oil of turpentine is, however, to be recommended to those who wish to be economical in the use of the previously mentioned substance, because the dirt is then more easily removed. Then the cloth should be rubbed in while dry with soft soap, and well rinsed in hot water, with refined borax added instead of soda. A handful of borax should be added to about ten liters (41/2 gallons) of water. Borax does not affect the cloth so strongly as soda and makes the water soft, while also bleaching the material and removing anything possibly remaining in it." We find from experiments that a mixture of equal parts of crude carbolic acid and turpentine will affect the cleaning of ink-stained felt blankets at a comparatively low cost. The blanket should be stretched out on a table or the floor and tacked at head and foot. With a sponge, saturated with the mixture, rub the entire surface of the blanket, repeating the operation several times. Allow the compound to saturate the fabric. Spots of hard ink may require scraping with a blunt-edged instrument, so as to permit the solvent acting on the matted part of the cloth beneath. After the ink has been softened and partly dissolved, the surface of the blanket may be washed with turpentine and a rag, rubbing vigorously. Then rub dry with clean rags, remove the tacks and charge the position of the blanket and then repeat this operation, but substitute benzin or gasoline for the turpentine. This operation will not leave the blanket white, but it will remove the ink, and leave the blanket fairly soft and resilient. If it is desired to have the felt appear cleaner, a treatment with carpet soap will be effectual. In the article quoted above, mention is made of "the new and little-known chemical tetrachlorid of carbon." This chemical was discovered in 1839, and was used as an anesthetic in 1865. It is imported from Germany, where it is made on a large scale. It is used principally by dry cleaners, and it may be mixed with light petroleum benzin up to fifty per cent and still remain uninflammable. It is on this account that our recommendation was made for its use in printing-plants, as it reduces the fire risk. An English correspondent recently inquired relative to its use, stating that several deaths occurred in London by its use as a shampoo. A research made in the Chicago Health Department records does not reveal any similar fatality; in that city there are no restrictions placed on its use. The United States Dispensatory, page 1408, in referring to the effect of carbon tetrachlorid on human beings, states that "trials led to the conclusion that the tetrachlorid of carbon may be usefully employed, by inhalation, for the relief of pain, especially headache, toothache, etc.," also that "its action tends to depress the heart action more than chloroform."

Peeling of Enamel Stock.

(616.) Submits two sheets of 25 by 38 enamel stock. On these sheets are printed a sixteen-page form, almost every page having a square or oval half-tone cut. The make-ready and printing of one sheet could not be excelled. The same make-ready is applied to the other sheet, but the enamel is peeled in the solids, making it appear spotted, a condition plainly noticeable on one side of the sheet and absent on the opposite side. The pressman quite properly blames the trouble to the stock, and found no remedy for the trouble. The letter in part reads: "My trouble with the sheet No. 1 is due to the ink picking the stock. It seems that I have had more of this trouble this year than ever before. In black inks I have overcome that trouble by using a softer black, made for that purpose, and it works fine. But when it comes to colors I have to fall back on

compounds, and sometimes these bring no relief, as they retard the drying of the ink to the extent of causing it to rub. The ink sample I send was used on a four-roller press. Have added a small amount of a compound, but it did not help matters. Sheet No. 1 is a stock highly recommended, but it would not work, so we reduced the ink and warmed the ink-table and form, but still the coating lifted, the press being warmer than ordinarily used. Stock No. 2 was tried and the job was finished without any trouble. Please give us your opinion of the relative value of the two grades of stock for the job. I might say by way of explanation that the pressroom is in the basement of a new building, with a cement floor and steam radiators overhead only. A thermometer hung about three or four feet from the floor registers from 70° to 75°." Answer.—An examination of the stock by reflected light shows the surface to be uniformly alike. By transmitted light a trifling difference is noticeable between the two sheets - not more, however, than would appear in two different lots of stock. The ink seems thinner than it should be for the work, but it works well on the roller, and when tried covers properly and dries without rubbing. Would say the ink is an excellent working grade, even when reduced. Our correspondent's plight is probably due to some condition of the stock which can not be detected in examination. This is plain, since stock No. 2 worked properly under the same conditions No. 1 failed in. This may be due to the newness of stock No. 1. Although tried out first, it may have been a lot of green or fresh stock, on which later the same ink might work without causing any trouble. We would say that the heating arrangements may not be adequate to overcome the natural dampness of a basement pressroom in winter. We have seen the necessity of placing a two-coil steam radiator beneath a large cylinder press in order to give additional heat in an apparently well-heated pressroom. This radiator had about thirty linear feet of two-inch pipe, and was so placed as to give uniform radiation of warmth to the press. The pipe was placed close to the base of the machine and extended from the fountain under and along by the frame until it reached to the fountain end again on the opposite side. It was effective in maintaining the heat locally to or above normal, as the case demanded. In a situation of this kind, where the troublesome stock must be used, the pressman may have to raise the temperature of the pressroom above normal, in order to diminish the pull of the ink on the stock. Running the machine more slowly is sometimes an effective remedy, and, as a last resort, the reducing of the ink. This operation, in many cases, should be followed by the slip-sheeting of the stock. The experience of our correspondent is not an uncommon one, and, as there is no exact way of knowing in advance whether the enamel surface of a stock will resist the pull of the ink, it would be well to keep on hand reliable materials for modifying the inks. Each inkdealer has compounds of more or less merit, which should be tried out in advance with driers to note the relative effect. It is well known that a modifier invariably retards the drying of the inks in proportion to the quantity used, so the pressman must learn in advance what proportion of drier should go with a certain amount of reducer or modifier. The reason for the failure of our correspondent to obtain satisfactory results with the stock referred to may have been due to its unseasoned condition. We have been unable to discover any other cause for the weakness of the enamel. It would be interesting to learn to what extent such trouble exists and the theory of its cause. If any of our pressmen have any views to express on the subject, based on experience, we would like to know them.

Written for THE INLAND PRINTER.

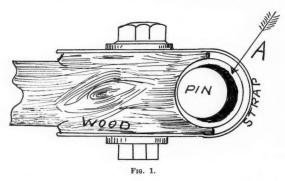
BUYING SECONDHAND PRINTING MACHINERY.

BY GEORGE RICE.



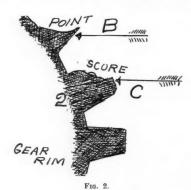
OME men are always striving to save a dollar by buying something underpriced. Of course, there is in the market a great deal of secondhand printing machinery of first-class value. But oftentimes a man who undertakes to stock up his printing-office with secondhand presses makes a mistake. The mistake happens when he

buys secondhand machinery of inferior class. There are dealers and overhaulers of old printing machinery who can, by careful adjustment, remodel a machine so that it is like new. Some of these are suitable for further use, but there are discarded machines on the market which ought to be avoided. There are worn-out and out-of-date presses that are suitable only for the junk heap. Some of these have been thrown out of offices, painted up a bit, and palmed off as good machines. On the other hand, there are good secondhand machines for sale as a result of some business failure. Again, some of the larger plants may deem it



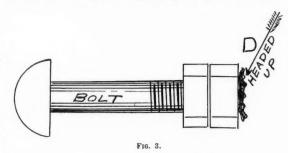
necessary to put in a different type of press, discarding the old press before it is worn out. Whoever buys the press thus discarded gets a bargain.

In buying secondhand printing machinery it is well to ascertain the pedigree of the machine, and the parts of the machine should be carefully examined. Supposing that there are arms and levers in use with a strap-head, as



shown in Fig. 1. If the pin on which the strap-head operates is unevenly worn, or if there is a defective place in the collar as at A, then it can be seen that the machine is not worthless, because the defective part can be remodeled by the insertion of a new pin or a new collar. However, the

degree of wear indicates length of time the machine has been in use. If this part is worn as indicated, the chances are that the gearing, the bushings of the boxes, etc., are similarly worn. Perhaps the gears are worn as indicated in Fig. 2. Here we have a sample of a cog worn to a point as the result of years of grinding contact on the corre-



sponding gear. Or the cog may be scored as at C. Of course, a new gear may be put on.

It is wise to examine critically the bolting of the frame and other parts of the machine. In some instances you will find that the bolts have given trouble as a result of the nuts working over the head. Consequently you may also find that some careless workman has headed up the bolt as at D, Fig. 3. The headed part makes the nut stay on, but it is impossible to remove the nut under these conditions without first chipping or filing off the headed portion. This is an obvious imperfection in the machine. Such bolts should invariably be cut off and new ones inserted.

Then there are the bushings of the journals to examine and fix, if necessary. The journals of secondhand machines

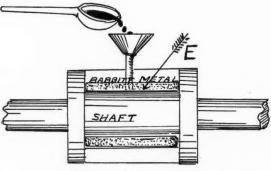


Fig. 4.

can not be expected to be in perfect order. Perhaps the best way is to have the journals refitted by ordering new ones from the makers of the machine, or you can pour babbitt metal into the void, as in Fig. 4. In this sectional cut we show the box and shaft. The original sleeve was worn out, therefore this sleeve is to be recast in the box. To do this, the collars are brought up tight on each side, the parts are cleansed of all greasy matter, and the tube of the funnel is inserted through the oil hole. The melted babbitt metal is then poured into the funnel, when the void in the box is quickly filled with the metal, which hardens there, making a tight bearing.

In Fig. 5 is shown another method of pouring metal into a worn bearing of a secondhand press. The shaft should be centered in the box and the funnel tube introduced through the side oil hole. The metal is then poured, making the additional or filling sleeve F absorb the lost motion.

The belts on the machine are a good indication of the general condition of the machine. If the belting joints are torn, and in the condition shown in Fig. 6, it is a fair sign that the machine has been badly treated. If the belts are broken as at G it shows that the persons in charge of the machine did not take good care of it. A man who is careful with his printing machinery will look out for the belts. He will keep the joints sewn up tight and even as in Fig. 7.

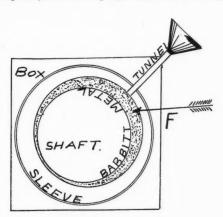
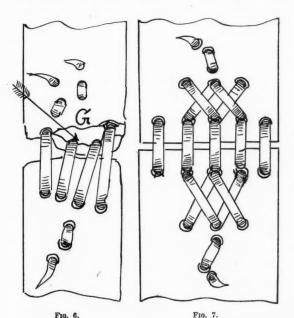


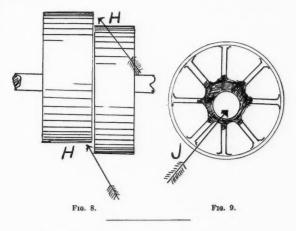
Fig 5

It is just as easy to do the lacing correctly as it is otherwise. The length of time a machine has been in use can be estimated pretty closely by an inspection of the amount of wear on the pulleys. In some secondhand presses you will find that the loose wheel alongside the tight wheel of the shipping shaft has so badly scored into the shaft that the loose or free wheel has dropped down as in Fig. 8. This



makes a break in the surfaces of the wheels at H. If the wheel which has dropped is removed and examined at the bearing, it will be observed that the bore in the wheel has worn down unevenly, as at J, Fig. 9. The wheel may be

replaced by a new one, or the bore can be drilled out and a new sleeve inserted. Regardless of the condition of secondhand printing machinery, it is nearly always possible to repair the imperfect parts and get some use out of the machine.



Written for THE INLAND PRINTER.

THE UNUSED LETTER—A TYPOGRAPHICAL SOLILOQUY.

BY WALLACE R. STRUBLE.

[In the ordinary printer's case numbers of letters lie in the bottom of boxes unused year after year, and, with the lapse of time, are seen to be as bright in some instances as when first cast. This fact awakened the following reflections from a former printer.]

Just a letter to lie in a case —

New I may ever be;
But never to leave my impress on
The page of life's history.
Just a new letter — unsullied, unworn —
Only the cabinet case to adorn.

O, that I were an "e" or an "a,"
Lying on top of the throng—
Picked out by the printer's hand to-day
And set in the column long—
Set in the midst of a pregnant line
To fashion a fact or a plan define.

I think 'twere well to be a small letter Spelling a part of a word, Even a little word — better, far better Than lying unseen and unheard. Better an "i" in an "if" or an "is" Than lying unused in a case like this.

Men are like types in a way, also—
Some of them always booked;
Others untouched as the twelvemonths go,
Slighted and overlooked.
Being a man in life's "case" to lie—
I say it now—let me work or die.

ALBANY, OREGON, December 1, 1909.

DIFFERENT.

- "Your wife is nursing a grouch, isn't she?"
- " Some."
- "What's the trouble?"
- "Four people have told her that our little daughter looks just like me."
 - "I should think she would be pleased at that."
 - "She might, but the child is adopted." Exchange.



Estimating.

Paper read by Daniel Boyle, of The Henry O. Shepard Company, before
The Ben Franklin Club of Chicago.

The Standard Dictionary defines the word "Estimate"—"To form an opinion about (value, size, quantity, amount, worth, etc.), from the best information at hand; make an estimate of; calculate; reckon; compute."

make an estimate of; calculate; reckon; compute."

"Estimation"—"The act of estimating or the conclusion arrived at; a valuation or computation based on opinion or on inexact data."

The basis of estimating by printers has been truly "a valuation or computation based on opinion or on inexact data"—and from it have come the variations in price-making that perplex the trade. The cost system or science of cost accounting is the means to do away with this matter of individual "opinion" by replacing therefor facts and figures—"exact data"—as a foundation for obtaining a just price for service performed and materials sold.

The basis of estimating should be a sound and well-tested cost system for all departments and adding overhead and other expenses throughout the plant. Without a cost-accounting system guessing must be the basis of an estimate, and he who is the worst guesser—guessing the lowest—secures the order. In addition to this, the guesser is often advised by his customer that there are several bidders, and, while he would like to give him the order, there is another party who is considerably lower, and graciously permits him to guess what that figure is, and so, after a still further reduction, he secures the business—to his loss.

It is as necessary to form a basis upon which to build an estimate as it is to prepare the ground, drive piles or construct caissons, in order that a solid foundation may be prepared whereon to build a building which will endure. The cost system furnishes this foundation, and we are to be congratulated that there are so many of our members who have installed cost-accounting systems.

After a cost system is established and working satisfactorily and properly in each department the element of guessing is removed to a very great extent. But, in order to obtain the benefit of this accounting in securing a profitable price for each job, it is absolutely necessary that prices established on the basis of this cost system be rigidly maintained, and that the estimator or salesman be absolutely advised to that end. Unless this course is pursued, you might as well have no cost system and go back to guessing, as the element of guessing will enter into the selling of the job after an estimate is made if the salesman is permitted to listen to the customer and if he is overanxious to secure a piece of work.

Recently the writer was in competition with a house—a member of this organization, which has given a good deal of study to the question of costs, has adopted a cost system and has claimed to be benefited thereby—which permitted its salesman, after making a fair estimate on a certain piece of work, to cut his price ten per cent. The order was

quite a large one and ten per cent meant a good deal of money. This is surely taking the shadow for the substance, for how otherwise can an estimate be made as stated above and cut so much if the estimate were made properly in the first place.

Very frequently a printer makes an estimate based on what he thinks the true value of the work involved, goes back to his customer and gets the old story that he is entirely too high. The printer then prunes down all or as many of the items of the estimate as possible - at the suggestion of his customer, of course - and when he has completed the pruning process he finds that he pleases his customer and gets nearer what he thinks he will pay. I desire to plead guilty to this charge of pruning myself, but I never pruned an estimate or cut down prices to secure an order and found the job so obtained was a profitable one. On the contrary, it always showed a loss, and I have learned by experience that unless there is an error in some of the calculations it never pays to deviate from the original estimate based on carefully deliberated judgment and general understanding of the work.

I had another example from a member of our organization, who stated that he was in competition on a job of presswork and binding, plates being furnished, stock, etc. Prices on this work ranged from \$625 to \$425. The gentleman who secured the work admitted to me that his figures were a question of guesswork, but with a costaccounting system and a fair knowledge of the business, the guessing feature should be eliminated.

In making up a well-considered estimate it is absolutely necessary that all the items entering into the work should be tabulated. Composition, electrotypes, stock, presswork, slip-sheeting if necessary, binding, etc., are the essential features. Furthermore, if a customer should come to you and say he desired an estimate on a piece of work, where he would supply the plates and the stock and the halftones, ascertain definitely the condition of these plates, the manner in which they will come to you and the manner of make-up and lock-up, the condition of the half-tones (whether they have been used before and to what extent, whether they are mounted or unmounted), the character of the paper upon which the work is to be printed, size, etc. In fact, too many questions can not be asked in order to properly understand the character of the work upon which you are estimating, and charges should be based on each and every one of the items enumerated as they affect the cost of production to you. Estimates should be given careful thought and each item fully considered with a view of arriving at the exact cost.

When a job is completed and ready to bill to the customer the ticket should be checked with the estimate, item by item, and, if your estimate falls short in any particular endeavor to profit by such experience when estimating on a similar job in the future. This system will develop thoroughness and accuracy and avoid guesswork.

Take pains to make your customer understand that any feature entering into the work over and above the estimate as requested and as submitted will be the grounds for an extra charge, and have it positively understood with the customer when these extra charges come up that they are extra charges and you will expect payment accordingly. Many printers make the mistake of allowing these extra charges, overtime and other items not included in the estimate, to run to the end of the job, and then there is a misunderstanding and, possibly, a lawsuit before the account is settled. These disputes could be largely obviated by resorting to the methods above suggested.

v g tof

Many houses do not appreciate the responsibilities of

estimating on printed matter. They assume that if a piece of work is to be executed, all that is necessary is to secure the cost of the paper, the number of impressions to be run, the number of ems to be set, the number of sheets to be folded and the amount of the binding, establish a fixed price for all these items, employ a fairly well-educated young man to carry out these ideas in a clerical way and let it go at that. This is a great mistake, as there are no two jobs entering into the book and job printing business that are alike. The mistakes that are liable to occur in each individual piece of work, as it goes through an establishment, must be safeguarded against by the estimator, and due account of this care should be taken when making the estimate. The estimator should have a thorough knowledge of the printing business, in order to arrive at conclusions and be able to meet emergencies wherever they occur. He should know about how much ink is required on a certain piece of work; how long it should take to prepare a form on the press, in fact, all the details that go to make up the cost on a job, and too much care can not be taken along these lines.

Shop conditions can not be taken into consideration on each estimate, and should not. Learn through your time-sheets from the different departments the cost of production for a given period sufficient to obtain a fair average, and base your estimating cost accordingly. Because you are dull when a certain job is up for estimate is no reason you should demoralize prices by cutting them to secure this individual job. Better be without it than take it at an emergency profit as a filler and perhaps be forced to take it at some future time, when you are busy, at a cold dead loss.

After the estimate is made and the price computed, it then resolves itself to a question of salesmanship: How much will that piece of work bring and how much can be added for contingencies, if any? By all means do not deduct from your estimate. Be assured we get as near what the work should bring as possible, without contingencies, and a certain amount should be added to cover incidentals which may come up during the progress of the work. But the salesman's end of the estimating problem is not now under consideration.

In conclusion, let me emphasize the fact that our own protection demands that nothing be overlooked, that a certain percentage of profit is added to all goods purchased outside of your establishment, if any occur in your estimate, and that a salesman who is to secure the price on a good piece of work as estimated must understand that that is the price and that he must hold to his price regardless of any argument which his customer may put forth to the contrary. If the estimate as given is explained, item by item, to the man who is going to sell the work, and he is given to thoroughly understand that this is what must be secured, price-cutting will be eliminated and a fair price secured.

It is the vacillating, timid spirit that has arisen from printers not knowing the cost of their own goods that has lost them the confidence of customers. When a basis of valuation is fixed and known the printer will not give his goods or his services away, nor allow any of his employees to do it for him. Big figures in the order-book do not count for much in the face of the significant minus in the loss and gain columns. Having the backbone to stick to the price based on carefully calculated costs, you will let unprofitable work go, for, after all, price is not the chief consideration, as printers' customers are willing to pay the price, if the price is based on quality and service and not on "how cheap can I dare to do it."

ORIGIN OF "O. K."

Joseph La Fleur, of Milwaukee, presents new light on the question of the origin of "O. K.," in the December number of *The Typographical Journal*, which is given in the recital of some reminiscences of "Judge" Halloran, an old Chicago printer and writer. Mr. La Fleur says:

"While the International Typographical Union is in the mood of acquiring reminiscences and historical bits, I might as well put on record a few facts connected with the memory of the late John Halloran, who died in Chicago, October 20. Mr. Halloran - or 'Judge' Halloran, as everybody called him - was born in the Third ward of Milwaukee, and learned the printing trade on the Evening Wisconsin in this city. He was one of the twelve men who signed the charter and organized Typographical Union No. 23, on September 24, 1853. He held the distinction, also, of being the union's first 'guardian' - sergeant-atarms. He afterward became an editor and drifted to Chi-He found employment on the old Republican, founded by Charles A. Dana, of New York, which was subsequently changed to the Inter Ocean. He served in an editorial capacity on the Inter Ocean continuously up to the time of his death. He was a true-blue union man and retained an active membership in the International Typographical Union until he died, it is said. He was seventyfive years of age.

"'Judge' Halloran, who never married, often visited Milwaukee, his old home. It was one of the pleasures of his life to meet members of the 'old guard' in this city and talk over olden times. Although very dignified in bearing, he could point out humorous incidents that occurred here and there during his half century's connection with the art preservative of arts.

"While in conversation with the writer on one of his more recent visits to this city, the 'Judge' produced a magazine and proceeded to read an article discussing the origin of the sign 'O. K.' The article in question quoted the Century Dictionary as saying of the initials 'O. K.': 'Origin obscure; usually said to have been originally used by Andrew Jackson,' and also, 'The abbreviation will be found in Bartlett's Dictionary of Americanisms, second edition, Boston, 1859, page 524; ' and further, ' According to the Standard School Dictionary, it is merely an abbreviation for the humorous spelling - "orl korrect."' 'It is amusing, indeed,' said 'Judge' Halloran, 'for one who knows the facts to read all this humbug. The whole truth of the matter is, the O. K. with which union printers are so familiar, originated right here in Milwaukee, and its real meaning is "Old Colonel." "Col." E. M. B. Hasbrouck, an old member of Typographical Union No. 23, was the best proofreader that ever lived - or at least he had no contemporary equal. He was known as the "Old Colonel." It was the custom on the Evening Wisconsin in those days to give a second reading to all proofs read by proofreaders, except those read by the "Old Colonel," and to designate those from the others, his initials - O. K .- were written on the margins.'

"'But Judge, "K." does not stand for colonel!'

"'Oh, yes, it does. In this case you must spell it "kernel." Hasbrouck acquired his title from the very peculiar shape of his nose! 'said the 'Judge.'"

LACKING IN ADHESIVENESS.

Man with the Bulging Brow — "Who is that chap you were talking to just now?"

Man with the Bulbous Nose—"He's a glue manufacturer, but I've found out that we can't stick him for the drinks."—C. W. T., in Chicago Tribune.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Result of Ad.-setting Contest No. 28.

THE INLAND PRINTER'S twenty-eighth ad.-setting contest was even more successful than the two preceding, there being 119 specimens submitted by 93 contestants. At the time of closing the voting the decisions of all but six of the contestants had been received, making the vote more complete than in any other contest. The three leading ads. are very closely bunched. In compiling the vote of the contestants in this contest, as in those previously conducted, three points were accorded each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed to designate their own ads. for any of the places of honor. The names and addresses of the contestants, together with the numbers of their specimens, and their selections for first, second and third places, are given herewith:

Specimen Nos.		First Choice	Second	Third Choice
1		Ray L. Clapper, Kansas City, Kan108	110	46
2		Booker Wilkinson, Memphis, Tenn	22	42
3		Ross F. Barr, Lancaster, Pa		
4		H. Emmet Green, Anthony, Kan	110	46
5		R. D. Baker, Wilkinsburg, Pa 4	97	15
6	7	Arthur B. Whitehill, Wilkinsburg, Pa 68	4	86
8		Harrison Canfield, Boonville, N. Y 22	30	68
9		John C. Euler, Meadville, Pa 76	68	77
10		Frank A. Bean, Nashua, N. H	9	30
11		V. W. Grant, Atlanta, Ga 46	86	53
12		Clyde Hunter, Albion, Mich 72	30	92
13		Frank R. Wilson, Ambridge, Pa	12	3
14		Olney G. Rorabacher, Kenosha, Wis 32	30	28
15	16	Elmer Wait, Mt. Morris, Ill 30	89	92
17		J. P. Verburgt, Milwaukee, Wis 92	110	97
18		Arthur George, Pittsburg, Pa 30	102	72
19		H. E. Gelatt, Lamoni, Iowa		
20		Kent S. Frye, Elk River, Minn110	97	29
21	22	William E. Amyett, Memphis, Tenn 69	26	110
23	24	Anton P. Schmitt, St. Louis, Mo 30	107	86
25	26	R. M. Coffelt, Junction City, Kan 62	92	44
27	,	Lucien Workman, Monticello, Mo 46	94	110
28	107	Warren S. Dressler, Camden, N. J 93	110	25
29		John Jones, Colfax, Wash 86	52	92
30		Edward C. Vollmer, Wichita, Kan110	46	91
31		George W. Thomson, Kalamazoo, Mich 4	77	92
32	33	C. E. Singleton, Atlanta, Ga	110	69
34		O. E. Lewis, Elko, Nev	46	92
35	36	J. P. Gomes, Honolulu, Hawaii110	76	86
37		H. A. Nelgner, St. Louis, Mo 38	102	30
38		A. C. Williamson, St. Louis, Mo	30	110
39		William D. Murphy, Wilton, Me 70	94	54
40		Victor M. Lord, Salem, Mass	110	84
41		Lester J. Skidmore, Auburn, Cal 44	54	103
42		George Brinkerhoff, Gettysburg, Pa 21	20	58
43		Russell W. Tallman, Jewell, Iowa 49	26	88
44		A. L. Anderson, Jewell, Iowa	69	92
45		Ray B. Nicol, Milford, Iowa	68	2

0	.t	ice	ond	de ice
	os.	First	Second	Third
46		T. Harvey Clinger, Philadelphia, Pa	92	100
47	48	Edw. E. Bailey, Centerhall, Pa107	104	97
49		Lucius P. Burch, Westerly, R. I 4	77	43
50	51	Ray S. Winship, Winnetka, Ill	119	112
52		Richard Pollock, Dundee, Scotland	92	86
53		C. A. Gammon, Syracuse, N. Y 97	42	29
54	55	J. Walter Fies, Philadelphia, Pa 94	92	97
56		W. A. Phillips, Winnipeg, Man., Canada	0.0	01
57	58	Fred L. Doyle, Milan, Mo	4	28
59		Louis L. Lehr, Pittsburg, Kan	100	89
60		J. H. Bryant, Grenada, Miss 87	119	97
61		M. C. Kelter, Clarinda, Iowa	97	80
62		Alice Coffelt, Junction City, Kan 71	38	28
63	64	Horace J. G. Edwards, Fremantle Prison, W. A		
65	-	Richard Box, Quanah, Tex 92	94	93
66	67	A. B. Leddick, St. Johns, Mich	75	46
68		Irvin C. Whitman, Dexter, Me	30	92
69		John Costin, Laramie, Wyo 95	93	46
70	71	T. W. Barfield, Wilmington, N. C	86	92
72		George H. Wilson, Port Arthur, Ont., Canada 46	104	103
73		L. B. Paddock, Barrington, Ill92	86	40
74		Winfield Henry Worthen, Greenport, N. Y 54	70	85
75		Charles B. Kline, New York city	30	25
76	77	Charles F. Oehley, New York city	62	4
78	"	Russell H. Huntington, West Milton, Pa 60	46	116
79		W. E. Coffelt, Stafford, Kan	69	26
80	81	Albert Spychalla, Antigo, Wis	93	108
82	01	Ova Burris, Laramie, Wyo	69	93
83	84	Winfred Arthur Woodis, Worcester, Mass111	110	4
85	04	Ira Leon Evans, Concord, N. H	80	70
86		Arthur Jackson, Grants Pass, Ore 4	77	110
87		Sam L. Bogasse, Raleigh, N. C	86	61
88		John B. Grosskopf, Petoskey, Mich	100	93
89		Frank Seither, New Orleans, La	60	28
90		C. V. Nelson, Storm Lake, Iowa	110	99
91	0.0	James E. Hart, Waterford, N. Y		
93	92 94	Ike V. Davis, Waterford, N. Y100	94 92	68 110
95	04	George J. Johnson, St. Johns, Mich	46	4
96		Samuel Block, Verona, N. J	92	93
97		W. J. Nottage, Hillsboro, Ore	106	111
98		Frank D. Starr, Watsonville, Cal	108	109
99	100	Allan G. Campbell, Sedro Woolley, Wash 86	110	54
101	102	M. K. Van Dusen, Renfrew, Ont., Canada105	92	62
103	102	E. D. Fowler, Greensboro, N. C	46	111
104	105	C. C. Redd, Wilmington, N. C	111	25
106	100	Clinton E. Holbrook, Boston, Mass	92	80
108	109	Eric Peterson, Fort Wayne, Ind	110	100
110	100	E. A. Frommader, Moline, Ill	97	100
111		J. F. Moriarity, New Orleans, La	92	10
112	113	F. R. Haven, Barrington, Ill	44	70
114	115	James E. McCleery, Racine, Wis	11	76
116	110	Andrew Cairns, Edmonton, Alta., Canada115	102	97
117		R. J. McClymont, Edmonton, Alta., Canada 3	62	116
118		W. E. Hefley, Estherville, Iowa	02	710
119		Vance R. Noe, Estherville, Iowa		
		THE STATE OF		
	A fu	ll recapitulation of the selections follows:		

	44 4	an recapitation of the percentage rations.	
	Specim No.		ints
1	46	T. Harvey Clinger, Philadelphia, Pa	47
2	110	E. A. Frommader, Moline, Ill	43
3	92	James E. Hart, Waterford, N. Y	41
4	86	Arthur Jackson, Grants Pass, Ore	30
5	30	Edward C. Vollmer, Wichita, Kan	23
6	4	H. Emmet Green, Anthony, Kan	19
7	68	Irvin C. Whitman, Dexter Me	18
8	69	John Costin, Laramie, Wyo	16
9	77	Charles F. Oehley, New York city	16
10	97	W. J. Nottage, Hillsboro, Ore	16
11	93	Ike V. Davis, Waterford, N. Y	14
12	54	J. Walter Fies, Philadelphia, Pa	13
13	70	T. W. Barfield, Wilmington, N. C	13
14	62	Alice Coffelt, Junction City, Kan	11
15	94	Ike V. Davis, Waterford, N. Y	11
16	100	Allan G. Campbell, Sedro Woolley, Wash	10
	Nine	points — No. 102.	
	Eight	points - No. 38.	
	Seven	points - Nos. 61, 72, 104, 111.	
	Six p	oints - Nos. 21, 44, 76, 108.	
	Five ;	points — Nos. 22, 26, 60, 107.	
	Four	points - Nos. 2, 3, 28, 80, 85, 99, 119.	



T. HARVEY CLINGER, First place.

Iron Fences, Coping, Building Stone, Etc.

FOREIGN AND DOMESTIC GRANITE AND MARBLE

The Park Marble and Granite Works

No. 46 .- First place.



Second place.

Foreign and Domestic Granite and Marble

Iron Fences, Coping, Building Stone, Etc.

Good Work and Right Prices :: All Work Guaranteed Buy of Us and Save Agents' Commission

The Park Marble and Granite Works

R. S. PARK, Proprietor Petoskey, Michigan

No. 110 .- Second place.



Third place.

FOREIGN and DOMESTIC GRANITE and MARBLE

Iron Fences, Coping, Building Stone, etc.

Buy of us and save agents' commission. Good work and right prices. All work guaranteed.

THE PARK MARBLE AND GRANITE WORKS.

R. S. PARK, Proprietor. :: 444 Lake Street, :: Peteskey, Michigan.

No. 92.— Third place.

SUCCESSFUL CONTESTANTS AND WINNING ADS. IN THE INLAND PRINTER'S AD.-SETTING CONTEST No. 28,

Three points - Nos. 25, 32, 42, 49, 71, 73, 87, 89, 95, 105, 115. Two points - Nos. 9, 11, 12, 20, 29, 52, 75, 103, 106, 116. One point - Nos. 10, 15, 40, 43, 53, 58, 84, 88, 91, 109, 112.

The three winning ads. secured twenty-five per cent of the largest possible vote, certainly an excellent showing. They are unquestionably the best newspaper ads. submitted, and demonstrate that a composite opinion may be depended upon to bring out the best specimens. There was so little of interest in the copy that an inexperienced compositor would think that there was nothing with which to make an attractive ad., and it really is surprising how much the winning contestants got out of it. Some one item had to be selected and brought out prominently, otherwise the ad. would have lacked character, and "Monuments" was evidently the advertiser's leading line, as it was placed first in his copy and more fully described. Mr. Clinger, in

Foreign and Domestic Granite and Marble Monuments, Coping, Building Stone, Iron Fences, Etc. od Work and Right Prices All work guaranteed R. S. Park, Proprietor The Park Marble and Granite Works 👀 😘 444 Lake Street, Petoskey, Michigan 🐝 👀

No. 86.- Fourth place.

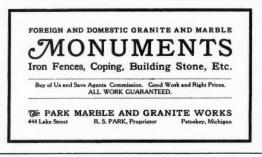
his ad. (No. 46), brought out the line more strongly than any other and to this he undoubtedly owes his success in the contest. In fact, he would have had several more points if he had spelled out "Michigan," as several of the contestants considered the abbreviation improper, although there was nothing in the rules against it. Mr. Frommader's ad. (No. 110) is a very close second - for a time, as the voting progressed, it was in the lead. Both are exceptionally well suited for newspaper ads. No. 92 (Mr. Hart's specimen) certainly deserved to be so near the top of the list, and the only reason the others took the lead



No. 30 .- Fifth place.

was because they required less time to set. In making a study of the first four ads. following the leaders we find an entirely different and diversified line of work. No. 86 is a very creditable piece of composition from an artistic standpoint, but is more suitable for a title-page than a newspaper ad. The same might be said of No. 4. In Nos. 30 and 68, particularly the latter, there is not sufficient distinctive display, and this criticism applies to the great bulk

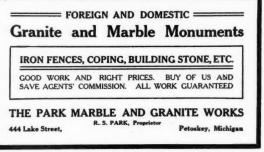
of ads. submitted in the contest. It is pleasing to note the wide interest taken in these contests. As usual, there are several entries from Canada, and in addition ads. were received from Dundee, Scotland; Honolulu, Hawaii, and from the instructor in printing at Fremantle prison, western Australia. Maine, California, Minnesota, Louisiana and intermediate States are represented. Although the



No. 4 .- Sixth place.

foreign ads. failed in securing votes, the selections of the compositors who set them demonstrates that they know good ad. composition when they see it, and next time they will probably give the United States printers a close run. Two of the ads. selected by Mr. Gomes secured second and fourth places, and two selected by Mr. Pollock finished third and fourth. Photographs of the leading contestants are shown herewith, and brief biographical sketches

T. Harvey Clinger was born in Philadelphia in 1870 and has always resided in that city. He learned his trade in the office of George S. Harris & Sons, and was employed there eleven years. For seven years he was con-



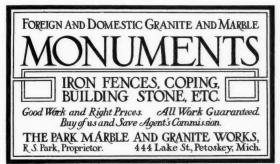
No. 68 .- Seventh place.

nected with two of Philadelphia's leading newspapers, and the past six years has been managing the printing department of one of the city's largest manufacturers.

E. A. Frommader was born in Jefferson, Wisconsin, in 1880, and served his apprenticeship with the Banner Printing Company, of that city. present he is designer with Desaulniers & Co., Moline, Illinois, one of the largest printing houses west of Chicago. Mr. Frommader says this is the seventh time he has been among the winners in typographical contests within the past few years.

James E. Hart was born in Waterford, New York, December 6, 1889, and has always lived there. On December 28, 1904, he started to learn his trade with R. D. Palmateer, publisher of the Waterford Times, and is still

It will be noticed that the winning contestant is just forty years of age, the second man thirty and the third twenty. Mr. Clinger's work always figures prominently in these contests, and several times he has been among the winners. He secured first place once before - in Contest No. 22 - and has been second three times, in Nos. 21, 23 and 25. Contest No. 24 was a "double header," and Mr. Frommader finished first in both sections. This is Mr. Hart's first appearance, and he deserves congratulations, as his work shows great promise -- he will probably soon establish a record for success in The Inland Print-ER's ad.-setting contests. Many interesting letters were received from the contestants, one writing fifteen pages, giving a criticism in detail of each ad. Another calls attention to an amusing feature. He writes: "Although a monument ad. is suggestive of the hereafter, the compositors of Nos. 23 and 24 seem to have brought it out a little stronger by the use of an angel and a fiery ornament the two extremes." Ray L. Clapper takes a philosophical



Hand-lettered design, submitted by A. T. Gaumer.

view when he says: "My own ad. (No. 1) is entirely wrong. I took the wrong track, and, as a result, the ad. is rotten all around. But, at the same time, I have learned a whole lot about ad. work from this contest, and you may be sure I'll get into some more." That is the spirit which wins in the end. Another similar letter of commendable interest comes from R. M. Coffelt, who writes: "I have secured a scrapbook and pasted each ad. in order, and, when the compositors' names appear in The Inland Printer, I intend to write each name on the slip, with the standing. It makes a nice book, and something to be proud of. I have interested about all the printers here, and there will be some good ads. from here in the next contest. There is a lady foreman in one of the offices, who is considered A No. 1, and we are going to get her to enter." In addition to the ads. entered in the contest, a hand-lettered design was submitted by A. T. Gaumer, of the Wood Worker, Indianapolis, Indiana, a student in the I. T. U. Course in Printing. Mr. Gaumer has brought out "Monuments" nicely, but there is a little too much sameness in the size of letter used for the rest of the ad. His execution, however, certainly deserves commendation. The Inland Printer's twentyninth contest will be announced next month.

Advertising Brochures.

George L. Roby, publisher of the Benton Review, Fowler, Indiana, is using a very effective and unique idea in soliciting from local merchants, in the form of attractive little brochures, particularly appropriate to the season. His latest is an eight-page booklet, printed in two tones of purple ink, and enclosed in a craft-brown cover with the inscription, "Your Easter Advertising." Aside from these words, the cover only contained the cut of an Easter lily, as an embellishment. The inside pages were used for some good, strong advertising talk, a couple of the leading paragraphs reading thus: "The wise merchant has been planning and buying for this particular occasion for several months, and now the arrangements are all completed, with the exception of telling the people what you have done. It is about this feature that we wish to talk with you, and you will find your time well spent in listening to our reasoning." Soon after the holidays, Mr. Roby issued a similar brochure, entitled "Midwinter Clearance Sales." The introductory argument reads as follows:

We have observed that the business houses which flourish and prosper and grow large are the ones that keep the goods moving at some price, taking the cream of their profit in advance showings and mid-season larity, but as the season wanes the goods move over the counter at a lesser profit, or perhaps the profit disappears altogether, but the goods move out just the same and the merchant gets his money out of the stock to invest in more seasonable merchandise.

Quick sales mean lessened interest charges and the ability to keep a stock up to the minute, and they mean a growing bank account.

The cream has been skimmed from the winter trade.

The holiday rush put the finishing touches to the opportunities which the winter season has to offer.

Optimistic mankind has its eyes turned to the horizon where the purple dawn of springtime will soon break and stir to life the sleeping forces of

It is the season for taking stock and casting up accounts.

What are you going to do within the next thirty days in the matter of getting ready to meet the demands of the spring season?

Are you going to pack a lot of goods in mothballs and camphor, or are you going to put them on the market at a price that will move them and give you the advantage of the cash which they represent?

If you are going to move the goods you will be casting your eye over the field, speculating upon the possible source and scope of patronage which you may reasonably expect, and investigating the best methods of getting your announcement before the people whom you want to reach.

Then follows a description of the field covered by the Review, and some telling arguments concerning the Review itself, finishing with: "Can you not use some advertising space in a newspaper of that kind?"

How and What to Write.

Newspapers which have a large number of correspondents usually have a printed list of instructions regarding what to write and how to write it. Such instructions not only serve as rules for the guidance of correspondents, but also frequently furnish ideas for new items which are ordinarily overlooked. Such a list appeared about Christmas time in the West Virginia News, Ronceverte, West Virginia, and William B. Blake, Jr., writes that "the publication of this so wonderfully improved our country news page that we issued the text in pamphlet form, that it might be forwarded to new or old correspondents as occasion demands." If this improved the country news page of the News, perhaps it will help to improve the correspondence departments of other papers, and it is reprinted in full:

The publishers of the West Virginia News desire to outline a few simple rules for the guidance of its regular correspondents, and also for those friends who occasionally send in a news item or a news letter for publica-We are always pleased to get any item or items of news from the friends who occasionally contribute, and are under obligation to a large number of excellent correspondents who send us news letters from the different neighborhoods regularly or more or less regularly. We thank them all most heartily and hope they will continue to favor us.

None of the rules which follow are aimed at any one personally; in fact, some of them are seldom violated by any correspondent, and we trust

The Aim and the Purpose. — Get all the news that's fit to print and

interest as many as possible; not one or two.

First of all, the News is a newspaper, designed to give the news of the neighborhood, county, State and nation, and no effort should be made to make it the purveyor of mere gossip or the instrument of personal revenge. In disseminating the news it must be reliable and impartial to the utmost degree. Once in a great while some one who has a grudge against a neighbor writes a letter to the News in which a sly thrust is made at the person he or she doesn't like. Sometimes it is cleverly disguised and the editors are unable to detect it. This should never be done, and it is earnestly hoped that no correspondent or occasional contributor will so abuse our trust. Personal feeling should never dictate in giving news. Never overlook the comings and goings of neighbors whom you may not like. Give all the news of all the people, whether you like them or not.

Avoid as much as possible chronicling the calls made by one neighbor upon another who live upon adjoining farms. There is little news value in such items.

Do not note the calls made by the beaux on the belles of the neighborhood.

Do not forecast marriages, but report them after they occur.

In giving the news of a birth, say: "A son (or daughter) was born to Mr. and Mrs. So-and-so, on such-and-such a day of the week, month and year." Leave off making comment on the father's actions.

Write about the comings and goings of your neighborhood — those who visit from a distance or from some other town and neighborhood, and those who go away on business or to visit. Tell whom they are visiting and where and when, and write name plainly and correctly. Don't use nicknames, but always give the proper names.

Get all deaths, giving full particulars — date, age, residence, cause of death, full name, number of children, if any left, and where they live, and all other particulars.

Give al! marriages and particulars of wedding.

Give account of all accidents; fires; new buildings of importance; sale of farms or large property — who sold and who bought; crimes, if any are committed, with accurate and correct details.

Report large crops and crop prospects.

Report any unusual business activity. Report social events, parties, etc., and give names of

Report social events, parties, etc., and give names of those invited or attending.

Report everything of a news character. Leave nothing out which has

news value or which will interest readers.

Report nothing of a personal nature or which will wrong anybody in the slightest.

Don't report rumors which have no foundation or rumors which would injure a person if not true.

Date the letters and write with this date in mind.

The foregoing are only the simple rules which should guide the correspondent of a newspaper. Many more might be given, but if these are followed conscientiously by every correspondent and writer, the News will be the best newspaper published and a credit to the community in which it lives and to the people who serve it. It will be a newspaper in the fullest sense, reflecting the community in its proper light to thousands of readers. In justice to his or her town or neighborhood, a correspondent should regard these rules, for the publishing of trifling gossip and uninteresting events of a town or community discredits the people and the neighborhood and holds them up before others in an improper light. If you haven't time to get every item in readable shape, give the details in order, and the editors will arrange, or rearrange, the matter properly.

The publishers of the West Virginia News have decided to discontinue the custom of signing a nom de plume or fictitious name to the news letters of correspondents in publishing them, as there never was any real reason for such signatures. We prefer that our correspondents be known as our representatives—as the correspondent of the News at this or that place—and not by name, so hereafter no names will be signed to the letters as printed, but every letter must be signed by the right name of the correspondent, not for publication, however. We will just keep the name on file, and will not divulge it except by permission of the writer. No news will be published that comes to us without signature of the writer.

Mr. Blake's resolution not to use noms de plume or fictitious names is a good one, as such names are meaningless.

Newspaper Criticisms

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Jacksonville (Ind.) Reflector.— Your issue of February 18 is a very creditable piece of work.

Beardstown (III.) Illinois-Star.— Ads. are good and news features well displayed. Your paper needs new head-rules and column-rules badly.

Greenwood (S. C.) Index.— Ads. are well displayed and the make-up of your paper gives it a thoroughly metropolitan appearance. The heavy head-rules on the first page are not in harmony with the rest of the work.

Adair (Iowa) News.—An excellent paper, well printed and nicely arranged. I would show the arrangement of your first page but for the mechanical difficulties in the way of reproducing half-tones in a zinc etching.

Clinton (Ont.) New Era.—It is not a good plan to give up the first page to correspondence. This page should be reserved for local matters of the most importance — matters of the greatest interest to the greatest number. Most of the ads. show good judgment.

Benton Review, Fowler, Indiana.— A little more space on either side of the date-line is desirable, and a new heading should be secured at once. The good ad. display and careful make-up deserve better presswork. The

impression is not as clear cut is it should be, the trouble apparently resting with the quality of ink used.

Colby (Kan.) Tribune.—Plain rules are rapidly superseding ornamental borders for ads. The great variety of borders used in your pages, particularly the twelve-point designs, detract from the otherwise effective display. Stronger headings should be used on the first page.

Martin (Tenn.) Mail.—You should avoid the use of several faces of type in a single ad. That of W. Hamp Jones & Brother is a notable offender, and this ad. also has too many lines of relatively the same size. You certainly have a fine showing of correspondence, about twenty-five letters in a single issue. I am wondering if the contributors choose their own noms de plume, such as "Blue Eyes," "Papa's Baby" and "Old Waid."

Distinguished Editor Passes Away.

Arthur Frazer Walter, great-grandson of John Walter, founder of the London *Times*, and chairman of the board of directors of that paper, died recently at Brearwood, Berkshire. Mr. Walter had been in full charge of the *Times* since his father's death until two years ago, when Lord Northcliffe gained control.

An Editor of History.

In presenting a sketch of the birth and struggles of the Spectator, the first newspaper published in Oregon, which was established at Oregon City in 1846, the Portland Oregonian reproduces a letter written by Henry A. G. Lee, a candidate for the editorial chair of the Spectator, owned by an association of townspeople, which, in part, is as follows: "Allow me to say, with all due respect, that there is something so humiliating in the idea of being a candidate and electioneering for the office of editor of a newspaper, that I can not bring myself to it without a greater struggle against my feelings than I am able to make at present. If I have any talent for usefulness, it is always at the service of any friends; but it is not in market, to be bid off for dollars and cents."

Troubles of the Press.

Speaking in Clinton Hall, New York city, on "The Ethics of Journalism," Oswald Garrison Villard, editor of the *Evening Post*, said:

"There are very few American newspapers which can be bought outright, but in many cases the same result is obtained by pressure brought to bear on the administration of the paper by the advertiser or a combination of advertisers.

"It has been my actual experience, and I have known of it in other New York papers, that certain advertisers have gone so far as to object to the printing of legitimate news which may be detrimental to them.

"Political bribery is practically nil in this country, except in a few out-of-the-way cases, and I consider the practice of toadying to the advertiser to be the greatest menace to the individual and the integrity of the press."

Original Overcoat Advertising.

Frank Webb, advertising manager for the Baltimore News, prepared some copy for an overcoat sale for one of his advertisers that was original and unique. The ads. were changed each issue for a week, and occupied from half a column to half a page. The first ad. was headed with a cut giving a rear view of a man wearing an overcoat, and the display, "Don't look back on this great overcoat opportunity and wish that you had taken it." The next contained a cut of George Washington attired in one of the overcoats, and the heading, "Mr. Washington, himself, we feel convinced, would have been pleased with one of our overcoats." The third was headed with two cuts of overcoated gentlemen, one front view and one rear view, with the display, "From every point of view Hamburger

overcoats are attractive." The next was a large ad., surrounded by cuts of men with overcoats on, both "going and coming," and the heading was, "All around us are men who have taken advantage of this week's overcoat prices." And last was a half-page ad. with outlined half-tones of men in overcoats standing, walking and even lying down, "showing exactly how they wrinkle and how they look in actual live use."

An Unruly Column-rule.

Martin Heine, of the Waterford (Wis.) Post, writes as follows: "Under separate cover I am sending you a copy of our paper, and trust you will examine same and I hope help us out with a suggestion. You will note that a columnrule is up on the first page. We locked and relocked the form in every possible shape, but after printing about a dozen papers it would work up again. We are using a new face of type for the first time, also new column-rules, but the trouble is an old one - one that has bothered us before. Tried both new and old column-rules, but it made no difference." Answer .- The difficulty you are having is one quite common where new material is used. This is sometimes overcome by locking the form tightly at the bottom and quite loose on the side. If this does not answer the purpose, unlock the form and place a strip of paper or thin cardboard on one or both sides of the offending rule, and relock the form as before. It will be necessary to do this only for a few issues, until material becomes slightly worn.

News Notes.

THE Isabel (Kan.) Herald is reported suspended.

THE Moundsville (Va.) Herald has closed up shop.

The Middlefield (O.) News plant recently was destroyed by fire.

N. A. HALLIDAY has discontinued the Sagus (Mass.) Herald

Centerton, Arkansas, is anticipating the establishment of a new spaper.

THE Lafayette Gazette, heretofore published weekly, has become a triweekly.

HERETOFORE a daily newspaper, the Donora (Pa.) News recently was made a semiweekly.

THE Cincinnati Times-Star will erect a seven-story newspaper building on Walnut street.

At Huntsville, Alabama, the Mercury-Banner has forsaken the morning for the evening field.

SIMMONS PUBLISHING COMPANY, Springfield, Ohio, recently sustained a fire loss of \$10,000.

It is reported that W. Robertson Nicoll, editor of the British Weekly, will launch a similar publication in this country.

JUDGE JOHN T. MOORE, it is announced, will start a Republican newspaper at Galena, Missouri, with O. M. Osborne as editor.

A NUMBER of Linotypes, together with a new Duplex perfecting press, have been installed by the *Daily Chronicle*, at Marshall, Michigan.

Two weekly papers — the Cody (Wyo.) Enterprise and the Stock Grower and Farmer—have been consolidated and will issue twice a week.

THE *Times* plant, at Wilson, North Carolina, recently burned, with a loss of \$15,000, will be rebuilt by the P. D. Gold Publishing Company.

As a result of an expose in his newspaper of conditions at the county infirmary, Wilson Potts, editor of the Lisbon (Ohio) Daily Patriot, was severely beaten and horse-

whipped. The editor charges the assault up to the son of the superintendent of the institution.

PROSPECTS for a new Democratic paper at Plymouth, Indiana, are bright. It is said that ex-County Chairman John R. Jones will be business manager.

THE district attorney of New York — William Traverse Jerome — has dropped the libel suits which he instituted against the New York *Evening Journal* two years ago.

STEPS have been taken at Cork, Ireland, to establish a daily newspaper in the interest of the "All-for-Ireland" movement. Cork Free Press has been selected as the title.

AT a recent meeting of the New Jersey State Editorial Association, held at Trenton, a resolution was adopted advocating a discontinuance of unlimited free publicity for press agents' matter.

SEVERAL prominent Socialists recently were arrested at Newcastle, Pennsylvania, charged with issuing publications which do not bear the name of the editor or the owners, as required by law.

CHAUNCEY M. DEPEW recently entertained more than a hundred members of the New York State Editorial Association, at a reception given at his home, President Taft being one of the guests.

A MODERN daily newspaper, it is said, will be established at Johnston City, Tennessee. C. G. Bell and S. C. Little are behind the proposed enterprise. Local business men are jubilant over the prospects.

It is reported that the Portsmouth (N. H.) plant of the Publishers' Paper Company has been sold to the Colonial Paper Company, a subsidiary organization of the United States Playing Card Company, for \$1,000,000.

AFTER a stormy career of several years, the Myersville (Md.) *Monitor* has suspended. Editor Ira C. Moser, on account of advocacy of what he considered needed reforms, was attacked on several occasions and his office raided.

At a recent meeting of the directors of the American Newspaper Association, a resolution was passed urging Congress to extend the period for filing corporation-tax reports until after the final decision of the United States Supreme Court.

HARVEY PORTER LAYTON, formerly a Chicago newspaper man, but who took up residence in San Antonio, Texas, on account of ill health, died recently. While in San Antonio, Mr. Layton edited and published the *Hand-Made Journal*, which was issued in handwriting, on brown paper, type and presses having no part in its production.

MRS. M. T. B. HANNA is the editor of a new magazine in the interests of woman suffrage, which is published at Edmounds, Washington, and known as Votes for Women. Mrs. Hanna, who is a widow, did not enter newspaper work until forty-seven years of age, but she established the Edmounds Review, and made such a financial success of it there seems to be little doubt of a bright future for her new publication, which already is becoming national in scope.

New Publications.

Cartersville, Ga. - Barton Tribune. Perry & Callahan.

Easton, Md.— Star-Democrat.

New Canaan, Conn.— Messenger.

Annapolis, Md.— Maryland Gazette.

Settler, Ala.— Citizen. Will Godson.

Chapman, Kan.— Gazette. E. F. Halbert.

Fall River, Kan.— Times. Ray W. Ferrell.

Millersburg, Ky.— Bulletin. W. A. Gardner.

Bristol, Tenn.— Weekly Independent. J. Edgar Smith.

Bethany, Mo.—Democrat. N. S. De Motte to D. A. Reid.

Parkersburg, W. Va.—Methodist Herald. John A. Grose.

Schenectady, N. Y.—Mohawk Valley Post. German semiweekly.

Milwaukee, Wis.—Butter, Cheese and Egg Journal. H. P. Olson.

Atlanta, Ga.—The Colored People's Magazine. Welborn V. Jenkins.

Norwood, Ohio.—Republican. Company incorporated, with \$25,000 capital.

Nashville, Tenn.—Presbyterian Advance. The Advance Publishing Company.

Glenwood, Iowa.—American Fruit and Poultry Magazine. W. E. Broadfield.

New Philadelphia, Ohio.— Tuscarawas County Independent. Oliver I. Jones.

Charleston, W. Va.— News-Record. Thomas D. English, R. Ray and Donald Cork.

Dublin, Ga.— The Laurens County Herald. G. B. Stallings and Ernest A. Campbell.

Houston, Tex.— Texas Tradesman. Clyde C. Buckingham, publisher. Devoted to mercantile interests.

Changes of Ownership.

Palmer, Kan .- Index.

Stanford, Ky .- Journal.

Wilsey, Kan .- Warbler.

Atlantic, Iowa .- Telegraph.

Neroburg, Mo.— Independent.

Delta, Iowa.—Press. A. E. Grinn to Jesse Lewis.

Kansas, Ill .- Journal. C. S. Smith to R. Webster.

Troy, Ind .- Times. Reported sold to O. J. Baertich.

Easton, Md.—Star-Democrat. Sold to stock company. Oceola, Ark.—Press. Benton & Hanson to J. F. Cross.

Lindsay, Ont.—Watchman-Warder. New owner, Allan Gilles.

Niagara Falls, Ont.—Record. J. E. P. Rothwell, new owner.

Port Elgin, Ont.— Times. J. Ross Monroe to E. Roy Sayles.

Homer, Neb.—Free Press. W. F. Bancroft to R. J. Taylor.

Springfield, Ill.—News. Charles H. May to V. E. Bender.

Lyons, Neb.—Sun. Charles G. Ott to his partner, J. J. Hayden.

New Hampton, Pa.— Tribune. J. A. Bishop to E. J. Fueling.

Craig, Mo .- Leader. W. H. Hambaugh to George A. Sterling.

Muscotah, Kan.—Record. J. A. Shoemaker to P. J. Cortelyou.

Warren, Pa.— Mail. Taken over by J. A. Larson and S. M. Sloan.

Sinton, Tex.—News. News Publishing Company to Ray L. Carter.

Carmi, Ill.— Times. Times Publishing Company to W. Frank Littleton.

Selinsgrove, Pa.— Times. Joseph G. Lesher & Son to Marion S. Shoch.

Burkesville, Ky.—Cumberland County News. New owner, S. A. Carv.

Lucknow, Ont.—Sentinel. James L. Naylor to Alexander D. McKenzie.

Worthington, Minn.—Advance-Herald. Herbert H. Smith to B. S. Milton.

Kingwood, W. Va.— The Argus. New owners are P. J. Crogan and W. G. Brown.

Centerville, Md.—Record. Controlling interest purchased by Edwin H. Brown.

Columbus, Ohio.—News. W. P. Harrison and Joseph H. Carper to Allen D. Albert, Jr.

Shelbyville, Ind.—Daily Republican. J. Walter Elliott and James Phillipi, new managers.

Brockwayville, Pa.—Record. Sold to a corporation. George R. Adams, managing editor.

Sparta, Wis.—Advertiser. J. W. Dorrington and H. V. Ross to former owner, L. D. Merrill.

Arkansas City, Ark.— Enterprise. J. W. Davis to William Downey. Name changed to Democrat.

Annapolis, Md.— Weekly Gazette. Taken over by the Evening Capital, and made its weekly edition.

Saginaw, Mich.—News. Eugene McSweeney and John T. Winship to Ralph H. Booth, Detroit, and others.

Atlantic, Iowa.— *Telegraph*. T. T. and F. L. Anderson to William H. Wiseman, an engraver of Des Moines.

Urbana, Ohio.— Daily Times-Citizen and Morning Tribune. New owner, Gaumer Publishing Company.

Piqua, Ohio.—Daily Call. H. R. Snyder to Merritt C. Speidel and Daniel F. Cook, of Port Jervis, New York.

Birmingham, Ala.—News. Estate of Gen. Rufus N. Rhodes to Frank P. Glass, of the Montgomery Advertiser.

Greenfield Ind.—Weekly Republican and Daily Trib.

Greenfield, Ind.—Weekly Republican and Daily Tribune. W. S. Montgomery to Newton R. Spencer, owner of the Daily Reporter.

Deaths.

Holland, N. Y.— Frank H. Selleck, editor of the *Review*.

Marietta, Ohio.— J. Henton Carter, a Civil War newspaper veteran.

Pottsville, Pa.— Solomon Foster, founder of the Evening Chronicle.

Baltimore, Md.— W. C. Cameron, editor of the Winona (Md.) Republican.

St. Cloud, Minn.—C. W. Benedict, founder of the Sauk Rapids Frontiersman.

New York, N. Y.—James S. Ogilvie, founder of the printing-house of J. S. Ogilvie & Co.

Bedford, Ohio.—James Sumner Cockett, publisher of Cockett's weeklies, of Cuyahoga county.

Ashtabula, Ohio.— W. W. Scott, president of the company publishing the *Beacon-Record*, and former secretary of the Ohio Editorial Association.

UNWRITABLE ENGLISH.

"Did you know that there is at least one sentence in the English language that can be spoken, but that it is impossible to write?" asked a Cambridge University don the other day. "Yes, it's correct English, I suppose, and then again it isn't. Here is the sentence, although I vow I don't know how you are going to write it: 'There are three two's in the English language.' You see, if you spell two, 't-w-o,' the sentence is incorrect, as it likewise is if you spell it either 't-o-o' or 't-o.' Catch the point? Really, it is incorrect to say it, although it should be possible to express the thought. This thing has set me going, and it simply goes to show what a tangle the English language is. There certainly is a word 'two' and a word 'too' and another 'to,' and they are all three pronounced alike - two, too, or to - which makes it correct to say: 'There are three two's, or 'three too's' or 'three to's,' in the English language. But what's the use?"



BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticised on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

We often wonder why so many printers seem to have an aversion to white space in a typographical design why they seem to think it necessary to cover a page completely with type in an endeavor to get what they term a

text of a title-page or other piece of "display" printing all over the page, setting all of it in large, or comparatively large, type, does not constitute display. It makes it little, if any, easier to read than if it were set in the smaller type. But where we put a line or group of lines in large type, subordinate the balance of the text, and surround the lines or groups with a generous amount of white space, then, and then only, do we realize the possibilities of display. Until the printer comes to the realization of the fact that large type and display are not necessarily synonymous terms, he will not achieve great things in typography. He must consider that display is a relative matter, and that an eighteen-point line surrounded by six-point is better displayed than is a thirty-point line surrounded by twentyfour-point. The contrast is greater, and the line attracts the eye more quickly. The same is true of white space around a line or group of lines.

White space, and plenty of it, is one of the chief requisites in producing pleasing typography. Occasionally one may fill up a design to advantage, but usually a regard for refinement will prevent the use of large type in an effort to cover all the space. Mr. E. A. Batchelder, in "The Prin-

The Towson Athletic Association Souvenir

PUBLISHED IN CONNECTION WITH

THE ATHLETIC FAIR

HELD AT THE ELKS' HALL, TOWSON, MD.

FEBRUARY 2, 3, 4, 5, 1910.

(FOR THE BENEFIT OF THE ASSOCIATION)

THE SOUVENIR COMMITTEE:

H. COURTENAY JENIFER, CHAIRMAN DR. WILLIAM B CORNELL FRANK I. WHEELER, JR I THOMAS PHIPPS W. CARROLL VAN HORN G. WILLIAM PARKER GEORGE Y. MASSENBURG J MILTON GREEN

Fig. 1.— While the margins around this page are generous, the lack of a judicious distribution of white space in the design is particularly noticeable.

proper display. Too much of the typography of to-day shows this feature, although it is gratifying to note that designs of this class are becoming less common.

Display, to the printer, means the setting of certain lines or groups of lines in such manner that they will stand out and command the attention of the reader — forcibly attract the eye. It means something different from the page of solid straight matter, which is not intended to arrest the reader's eye at a glance. But spreading the

ciples of Design," voices his approval of the use of generous margins and restraint in the sizes of type in an interesting manner. Taking the design of a letter as an example, he says: "How many of us consider the value of a carefully designed letter? We have to judge the personality of many men by the letters they write. A letter may well be a subject for the application of the principles of design. First of all do not allow the letter-heading to be conspicuous. It is disagreeable to have a man shout at our

ears, or at our eyes, either. Be satisfied with a simple, well-spaced heading. Then think carefully of the body of the letter; watch the margins and allow a bit of silence all about the writing."

"A bit of silence all about the writing"—an unusual expression, but one which is particularly fitting, and one which the display printer may well take to heart. The white space which he characterizes "a bit of silence" is what differentiates between the crowded job which "shouts

save, perhaps, in the generous outer margins, and the large type-faces and method of spreading them over the whole space counteract that.

In direct contrast to this effect, note that produced in the page shown in Fig. 2. Here white space has been used advantageously. The outer margins, on account of having a border, are less than in the other example, but the generous allowance within the border gives ample opportunity for contrast without type large enough to offend the eye.

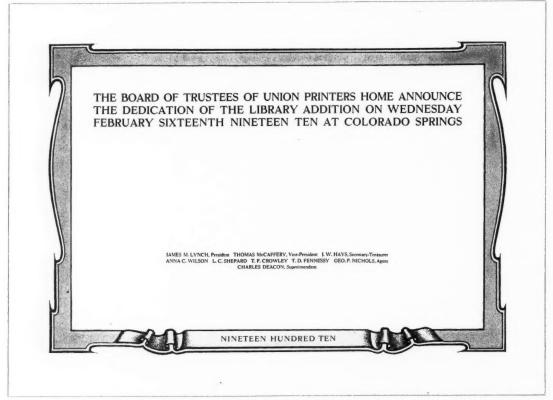


Fig. 2.— In this page a careful regard for "whiting out" results in a definite, pleasing design as compared with Fig. 1.

In the original the border was in a tint.

at our eyes" and the refined typography which is invariably pleasing.

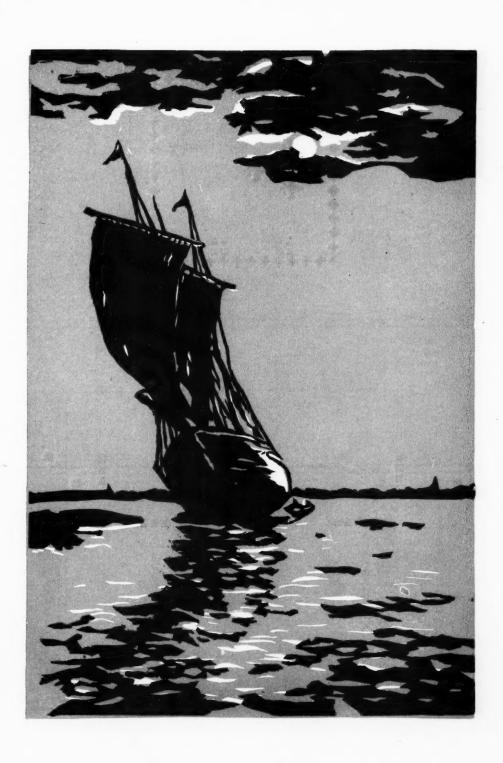
The need for a little more restraint in connection with the use of large type-faces is apparent in much of our typography. Of course, the job-printer has some excuse for this error, as compared to the book-printer, in that his work is a mixture of posters, sale bills, title-pages, etc., and the influence of the coarser work will be displayed unconsciously in whatever of the finer work he is called upon to do. Simplicity of design and refinement in the sizes of type-faces go hand in hand.

Let us consider for a moment this question of white space as related to display. In Fig. 1 we have a title-page of a booklet. The original is 7½ by 10¾ inches in size. The margins around the page are generous, but the compositor, in order to get the greatest amount of "display," has otherwise filled up the page completely, using comparatively large type for all the lines. The page fairly shouts at you. In looking at the original we have a desire to hold it off at arm's length, in order to be able to read it without a strain on the eyes. There is no "bit of silence" in evidence in connection with this piece of typography,

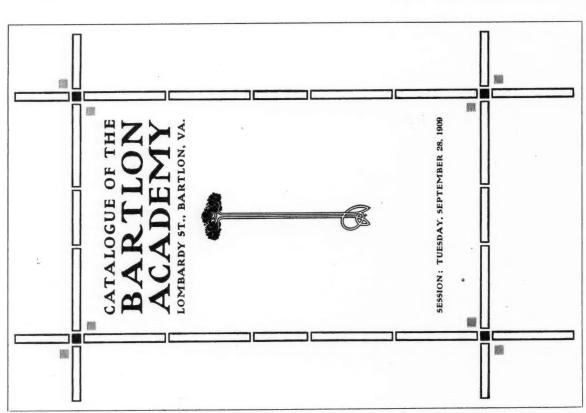
The page presents a definite design — something which is pleasing and shows thought and a regard for proportions — rather than a jumble of lines which are in contour unrelated. The original of this page was the same size as the original of that shown in Fig. 1.

One must, of course, distribute the white in such manner that the various spaces are in proportion, one to the other. Nothing is more displeasing in a typographical design than the lines strung out one after the other with equal amounts of white between. This is noticeable in Fig. 1. Even though none of the type on this page were changed, the grouping of the lines following the first one, and preceding the dash, would aid materially in securing a more pleasing result.

Between the two pages here shown there is little in common. The one is bold and offensive — the other is neat, dignified and pleasing. It is refined typography. Call it "good taste," or what you will, the fact remains that it is an exceedingly simple arrangement, and owes most of its beauty to a judicious and careful use of white space, both in the amount of the space and the manner in which it is broken up.



A page cut in patent leather. The design is from an advertisement by Berger & Wirth, Ink Manufacturers, Leipzig, Germany.



BARTLON ACADEMY

SESSION: TUES., SEPTEMBER 28, 1909
LOMBARDY ST., BARTLON, VA.

Two widely differing arrangements of the same copy.

CAMPING IN THE MOUNTAINS

A~GUIDE to the most desirable camping places in colorado, utah, new mexico, arizona and california



C. A Guide to the Most Desirable Camping Places in Colorado, Utah, New Mexico, Arizona and California. Just Issued by the Passenger Department of the Chicago & California

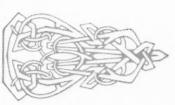
Railway.

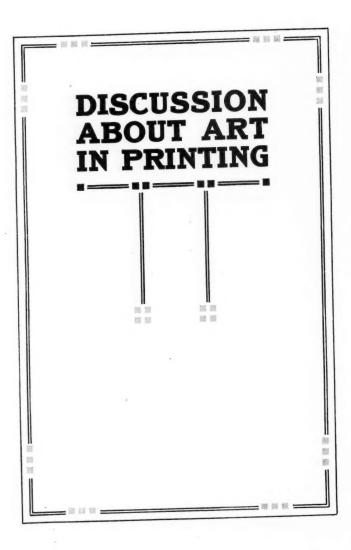
JUST ISSUED BY THE PASSENGER DEPARTMENT OF THE

CHICAGO & CALIFORNIA RAILWAY

Another illustration of varying designs for a certain piece of copy.

CAMPING IN THE MOUNTAINS





A page showing an interesting use of the popular geometric ornaments.

Gothic Architecture

A Creatise on the Gothic Style

Printed at the Franklin Press Philadelphia

Storage Company Wholesale and Retail Lumber Dealers ameston Lumber &

EDGAR IV. EVANS, President GEORGE E. BAXTER, Treasurer

342 Medford Street

Charlestown District

Jameston, Mass.,

JAMESTON LUMBER & STORAGE CO.

BDGAR W. EVANS, President

GEORGE E. BAXTER, Treasurer

Umber Dealers Lumber Dealers

342 Medford St., Charlestown District

Jameston, Mass.,

VALUE OF READING

VALUE OF READING

Sent to You with Compliments from the Old
VIRGINIA BOOK SHOP
PURVEYORS OF BOOKS OF ALL KINDS
35 ELK STREET : CHICAGO, ILL

VALUE OF READING

VALUE OF READING

This not in the fact that you accept what you read as truth. The big value is that it makes you to reach new conclusions and form new ideas in your mind.

I used to keep away from church because I didn't believe all the ministers said. Then I didn't believe all the ministers said. Then I discovered that I didn't need to—I could go, listen and think about it and get something to help myself with about it and get something to help myself with a go, listen as a clizen. Don't pass Elbert without agreement the time is ill spent.

C. There are lost of folks that don't read because they don't agree with him. Read and then think of your idea of the same thing.

C. This is very physical culture for mind.

Barston.

Interesting suggestions for booklet pages

PRICE LIST

Sterling Silver Ware

J. HARRIMAN & CO. Chicago

SPECIMENS



BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

E. F. Burge, St. Joseph, Michigan.—The motto is very attractive in arrangement and the colors are pleasing.

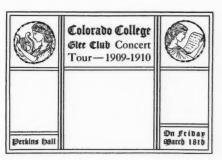
The New York Edison Company's calendar for February, March and April is unique and thoroughly in keeping with the style of advertising generally used by this concern. Each month is on a sheet by itself, the

FROM H. S. Smith, Colorado Springs, Colorado, has come a package of unusually interesting specimens, two of which we reproduce herewith. The page for the Colorado College Glee Club shows a pleasing breaking up of spaces.

Cottrell & Sons Company, is very pleasing.

A MOTTO-CARD in red, brown and gold, on brown stock, issued by C. B.

A circular from Edw. H. Lisk, Troy, New York, printed in two browns on light brown hand-made paper, is one of the richest specimens of the





Unique calendar of the New York Edison Company.

illustrations at the top being different. It is printed in black, orange, blue and brown, on light brown stock, and the effect is very striking. We show herewith a reproduction of one of the pages.



Two designs by H. S. Smith, Colorado Springs, Colorado.

EUREKA PRINTING COMPANY, Eureka, California.—The calendar is very creditable in design and, considering the press on which it was printed, well printed.

P. H. LORENTZ, Buckhannon, West Virginia.— The letter-head and envelope are excellent in design and the color combinations are especially pleasing.

The Weber-Kelly Company, Cleveland, Ohio, makes its bow to the users of printing in an attractive four-page circular, well printed in brown ink on brown stock.

GEO. H. CHAMBERLAIN, Marshall, Minnesota.—The place-card is one of the most clever and original "stunts" that we have seen, and should prove quite satisfactory.

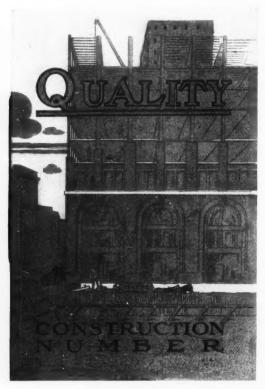
R. M. COFFELT, Junction City, Kansas.—The specimens are very creditable, and we find in them little to criticize. Plain, simple designs, such as that you have used for the letter-head for the police department, can

not but be satisfactory. On the Muenzenmayer letter-head, however, the face used in the date-line seems out of harmony with the balance of the type used.

W. H. Barnett, Caldwell, Idaho.—The specimen which you sent is very creditable. The breaking up of spaces is pleasing, and the display is quite satisfactory.

Among the calendars of the month that of the Dexter Folder Company stands out prominently. It is handsome in design and well printed in blue, orange, gold and black.

"Quality," the house organ of the Binner-Wells Company, Chicago, appears in the latest issue in exceptionally attractive form. It is called a "Construction Number," and deals with the construction of the catalogue, drawing an analogy between that and building construction, and incidentally allowing the use of some excellent half-tones of construction



A Binner-Wells cover.

work. The text pages are unique in design and printed in black, graygreen and yellow on white stock. We show herewith a reproduction of one of them. The whole work is handled in the style characteristic of the Binner-Wells Company.

JOHN F. OSTENKAMP, Newark, New Jersey.—The specimens are all examples of simple, dignified type arrangements, and we find nothing to criticize in any of them.

THE John T. Palmer Company, Philadelphia, Pennsylvania, has issued an interesting blotter, containing half-tone portraits of all the vice-presidents of the United States.

THE Monarch Printing Company, Council Bluffs, Iowa, is issuing an attractive little house organ, entitled, "What's Doin'." It is neatly printed and should attract business.

THE CENTURY PRESS, Waukegan, Illinois.—The letter-head is pleasing in design and color combination. We would suggest a trifle less space between words in the firm name.

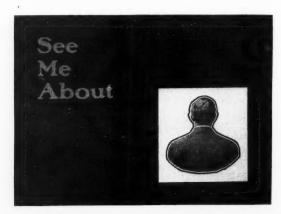
T. ALFRED WILLIAMS, New York, N. Y.— The Dunning System folder is a clever idea and works out well. The letter-spacing of the text on the center page is rather unfortunate.

THE REVEILLE PRESS, Vevay, Indiana.—The Wilson Furniture Company's catalogue is an excellent piece of work. Especially noticeable is the cover, the embossing being unusually good.

The new catalogue of The Bates Machine Company is a very comprehensive showing of the various numbering machines made by this firm. It

consists of thirty-six pages and cover, fully illustrated. The printing, especially the half-tones, is not satisfactory, however, partially due to the quality of paper used.

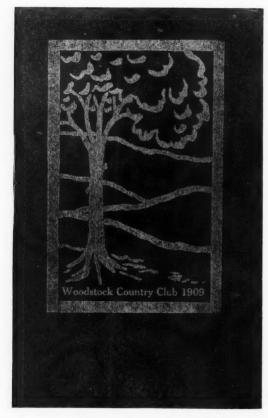
A MAILING-CARD that will be certain to attract attention is that recently sent out by William E. Jordans, representing The Clover Press, Incorporated New York. We show herewith a reproduction. The card is dark gray.



Interesting mailing-card, by William E. Jordans, New York.

with the lettering in white, the rule in red and the clover in green. The cut is printed on white stock, in the shape of a four-page circular and tipped on, the advertisement proper being on the third page of the circular.

The directing genius of The Elm Tree Press, Woodstock, Vermont, whoever he may be, is a craftsman. We have just received a package of specimens from that firm and a careful review of them bears out the assertion



Cover from wood block, by The Elm Tree Press, Woodstock, Vermont.

that The Elm Tree Press regards printing as a fine art. The best of stock, careful typography and excellent presswork, all combine to make all of the work uniformly good. Perhaps one of the most interesting specimens is the cover of a booklet for a country club, a reproduction of which we show herewith. The original is printed in white ink on blue stock, from a wood block, the lettering being from type. But one impression was given the form, and the grain of the wood shows distinctly, giving an unusual and pleasing effect.

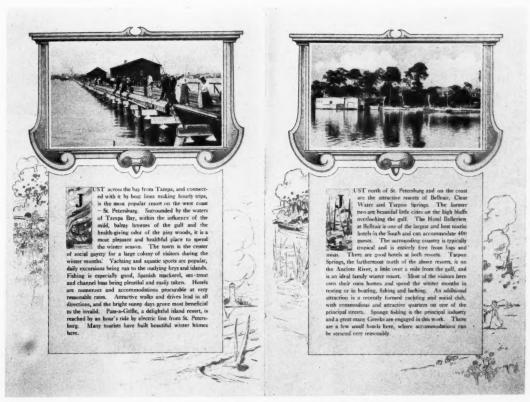
RARELY does one have the opportunity of looking over such high-grade printing as that contained in a recent portfolio from the Corbitt Railway Printing Company, Chicago. The portfolio itself, issued for distribution among buyers of railroad printing and filled with examples of railroad literature, is worthy of especial mention. It is made of thin wood veneer, embossed, with a handsome illustration in colors tipped on the front, the whole being inserted in a case of the same material. As for the booklet

the form was not properly made ready and there is not enough ink on the job. The use of the hair-line rules should be avoided, as they are very apt to give broken lines, especially on rough, hard stock.

SPENCER F. KILE, Lowell, Ohio.—The calendar is a clever design and should prove a good advertisement. The green ink is a trifle strong for a background color and the stock is not suitable for half-tone printing.

ELKHART PRINTING COMPANY, Elkhart, Indiana.— The specimens, especially the programs, are exceptionally attractive, and show a clever originality. The color-printing and the embossing on the letter-head are also worthy of note.

Ggo. E. Barrows, Mattapoisett, Massachusetts.— More contrast in sizes of type used in the various jobs would result in a great improvement. This is especially true of the two flyers. Too many lines set in the larger sizes results in a crowded appearance and the page is hard to read. One



Attractive booklet pages, by the Corbitt Railway Printing Company, Chicago.

examples contained in the portfolio, they are superb. Design, typography, color and presswork are all of the well-known Corbitt character. We show herewith a reproduction of two of the pages of a booklet entitled, "Winter Time in Summer Land," which will give an idea of the character of the work. The original is in colors.

The new calendar of the McKenzie Engraving Company, Boston, Massachusetts, is a most attractive piece of embossing and colorwork — one of the daintiest that has reached this department.

H. W. Leggett, Ottawa, Ontario.—The announcement page is very attractive in design. Of the two we prefer the one in blue and orange. The hand-lettered visiting-cards are very neat and tasty.

WM. C. Magge, Philadelphia, Pennsylvania.— The cover-page design is excellent, and we congratulate you upon the result. The advertisements are also well designed and we find in them nothing to criticize.

W. L. SMITH, Cincinnati, Ohio.— The specimens submitted are exceptionally attractive—among the neatest that we have seen in some time. The color combination of black and orange is especially pleasing.

B. H. MILLER, Portland, Oregon.— The specimens are all good, the large four-page circular in brown ink being very pleasing. We note a tendency toward excessive spacing between words where all capitals are used.

ED Towse, Honolulu, H. T.— The leaflet which you have submitted for criticism is very poorly printed. The type arrangement is acceptable, but

should not overlook the value of white space. The flyers would be more pleasing if the outer margins were a trifle larger.

WAVE PUBLISHING COMPANY, Rockaway Beach, New York.—The commercial specimens are very good. The color combination on the blotter is rather "flashy," and we would prefer a brown to the red in combination with the light blue.

D. M. Gross, New Richmond, Wisconsin.— The blotter is very neat and attractive in arrangement, and well written, although it contains several typographical errors. Where the rules at one's disposal are badly worn it is better to use borders.

C. B. COTTRELL & SONS COMPANY has launched a new house organ, called Cottrell's Magazine. It is edited by David Gibson, and the first two numbers are gotten up in such manner as to assure the success and popularity of the venture.

A RECENT booklet by the American Writing Paper Company, Holyoke, Massachusetts, issued to further the interests of its Progressive papers, is nicely gotten up and well printed, showing various classes of work on the papers best adapted to them.

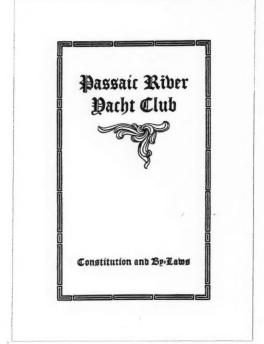
J. W. Grisham, Memphis, Tennessee.—The arrangement of the specimen which you sent in for criticism is all that could be desired. It is excelently displayed. Personally, however, we think that the color combination could be greatly improved. The brown which has been used does not lend

itself readily to the production of half-tones, and the gold is hard on the eyes. Black for the cuts, gray for the text, and an orange-brown for the rules would have made a more readable piece of work.

The January issue of "The Spectrum," one of the five house organs of the Sherwin-Williams Company, Cleveland, Ohio, is at hand, and is a very interesting and attractive little publication. It is well printed in two colors, with a striking cover.

A PACKAGE of commercial specimens from Arthur H. Farrow, Newark, New Jersey, shows a careful regard for simple typography, accompanied by fitting stock and color combinations. The accompanying reproductions of a cover-page and a ticket will serve to illustrate this simplicity of treatment.

MOKER, given by BATTERY "A," Field Artillery, N. G. N. J., at their Armory, No. 77 North Clinton Street, East Orange, Thursday evening, January twenty-seventh, nineteen hundred and ten, at a quarter past eight o'clock



Good typography, by Arthur H. Farrow, Newark, New Jersey.

R. J. Morris, Monroe, Louisiana.—The cover is an original and elever conception, and presents a good appearance. As an architectural design it would be more structural if the band across the top were not entirely broken by the scroll ornament.

The Rauch & Lang Carriage Company, Cleveland, Ohio, has recently issued an elaborate catalogue descriptive of its electric carriages. It is excellently illustrated and printed in black and orange-brown, in the well-known quality of Corday & Gross.

The letter-heads now being used by New York Typographical Union, No. 6, are among the most elaborate and artistic that we have seen. They are in blue, gold and light green, on green tinted stock, with the number of the union heavily embossed in gold.

A cory of "The Man-o'-Warsman," devoted to the interests of the United States navy and marine corps, is at hand. With the exception of

the poor appearance of the half-tones, largely due to the inferior quality of the stock used, the book is quite satisfactory.

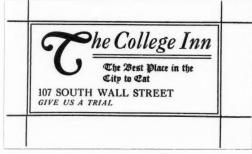
Ix a booklet entitled, "Printing That's Different," the Masterson Print Shop, Kansas City, Missouri, has produced one of the handsomest pieces of printing of the month. It is strikingly simple in design, but the excel-



Striking cover, by Masterson Print Shop, Kansas City.

lence of the stock, embossing and colorwork serve to make it notable. We show herewith a reproduction of the cover, which will give an idea of the simple treatment. In the original the heavy rule and circle were in a subdued red and balance in gray and black. The booklet is devoted to a showing of high-class printing produced by this firm.

YE CLOISTER PRINTING COMPANY, Chicago, has issued a booklet of clever verse by James A. Murray, the head of the firm, which is "sent out with our monthly bills to ease the pain and monotony of that much despised piece of literature." It is well gotten up and should attract much attention.



A characteristic Stutes card.

From E. W. Stutes, Spokane, Washington, has come a package of specimens, all of them in the well-known Stutes style — which means that stock, typography and presswork are all that could be desired. We reproduce herewith one of the cards.

CAYCES & TURNER, Martin, Tennessee.—The advertising-cards are very convincing in argument and good in design, and should be productive of increased business. We would suggest, however, that where heavy rules show poor joints, as in the card printed in black, their use should be avoided, as they do not give a very good impression of a firm's ability to

produce high-class work. We would also suggest that you use orange rather than red in combination with blue, as it gives a better harmony.

COLLIN C. Kirby, Charlotte, North Carolina.—Your specimens are well arranged and displayed, with the exception, perhaps, of the letter-head. On that we think that the cut does not add anything to the appearance, and being of a nature altogether foreign does not suggest anything of printing. A simple heading would be preferable.

Owen E. Lyons, Easton, Pennsylvania.— Your specimens are very neat and tasty in design and we find little to criticize. We like the manner in which you have kept a number of the jobs in single series of type. The menu is a very attractive arrangement. We would have preferred the folios at the bottom of the page in the club program.

PROMINENT among the recent booklets from printing houses is that issued by the Union Bank Note Company, Kansas City, Missouri. It contains numerous examples of artistic printed matter produced by this firm,



An ornate title-page.

and presents an excellent showing. We reproduce herewith the title-page The original, in five colors, is a striking design.

A copy of the *Printing Trades Journal*, the official organ of the Allied Printing Trades Council, of Cincinnati, Ohio, Covington, Newport, Bellevue, and Dayton, Kentucky, has reached this department, and presents a very creditable appearance.

Is a recent issue we reproduced the cover of a booklet entitled, "Valhalla," giving the credit therefor to the Wenatchee Daily World, Wenatchee, Washington. By mistake the booklet, which was the product of the Republic Printing Company, of Wenatchee, came to us in a package of specimens printed by the Daily World, and we make this note in order to give the credit for the work where it is due.

From Cumming & Sons, Houston, Texas, has come one of the most artistic and attractive specimens of the month. It is a booklet entitled, "The Missions of Texas," descriptive of the missions on the Sunset Route of the Southern Pacific Railway. The treatment is simple but very pleasing. On the left-hand page is shown, in excellent three-color reproduction, the mission under discussion, while on the opposite page appears the description. An attractive cover, heavily embossed, adds much to the work. We are also in receipt of a set of motto-cards which this firm has been mailing to the trade from time to time. They are neatly gotten up in colors and contain some clever sayings. The letter-head of Cumming & Sons is also an attractive piece of work. At the right is the trade-mark of the firm and at the left is a panel — both embossed in gold. In the panel is tipped the text of the heading, printed in two colors on deckle-edge stock. The whole effect is unusually pleasing.



BY 8. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

The Fifth International Congress of Photography.

The Fifth International Congress of Photography will be held in August of this year in Brussels. There will be a universal exhibition held in the same city this summer, so that Americans visiting Europe can arrange to attend the meetings of this congress. A number of important papers on various scientific or technical questions particularly relating to photomechanical subjects will be read. The subscription to the congress is only \$2, the payment of which entitles the member to all its privileges, including a copy of the report, which will be duly prepared. Subscriptions should be sent to the treasurer, M. E. Cousin, 51, Rue de Clichy, Paris, IX, France. Inquiries should be addressed to one of the honorary general secretaries, M. L. P. Clerc, subeditor, Le Procedé, 52, Boulevard St. Jacques, Paris, XIV, France.

Litho & Offset Engraving Company.

It was suggested some time since in this department that processmen should prepare for the coming demands of the offset press upon them. A concern prepared to do this very work has been established in New York with the title which heads this paragraph. They are prepared to make color separations up to four colors on the thin zinc plates required for the offset press, up to 34 by 48 inches. They do this work as well on aluminum or stone. A remarkable feature of the results of half-tones printed on the offset press is their photogravure appearance. Mr. A. C. Austin is the manager of this new concern. It has been said of Mr. Austin that, give him a spectacle lens, cigar box, a piece of zinc and a few chemicals, and plant him in the center of a desert and he will make an engraving for you. Mr. Austin has associated with him Mr. J. A. Heppes, from Chicago, so this new concern should not be lacking in the "know how." We can now look forward to some wonderful results in color-printing from the offset press.

Brief Replies to a Few Correspondents.

"Algraphy" was the name given to printing from aluminum plates, some years ago, when it was thought that it would take the place of lithography. It has since been found that properly grained zinc plates meet all the requirements of lithography. "Novice": There is no book on catalogue construction. In bound volumes of The Inland Printer you will find the information you need. "Stung," New Haven: Of course, you can not etch copper cleaned with putz pomade and kerosene. Kerosene should be kept away from any metal to be etched, as it is one of the most penetrating of etching resists. R. T. P., Boston: Rotary photogravure is the process you inquire about. You will find it described, with examples, in The Inland Printer for December, 1908, and for Febru-

ary, 1910. In the latter number it is called "Mezzogravure." "Chemist," Boston: To bring to the notice of photoengravers the powder you have discovered to produce a foam on the etching bath, you should advertise it. Should you offer to the trade the name of this substance, you can have full publicity for it in this department. Messrs. Mawson & Swan, of Newcastle, England, sell a fluid for this purpose. A quarter ounce of their fluid added to a perchlorid bath will cause it to look like soapsuds.

Waste Pipes Choked with Perchlorid of Iron.

Here is a valuable query, found in the last number of Process Work: "We are occasionally having trouble with our waste pipes becoming blocked with perchlorid of iron caking inside. Could you tell me of anything I could pour down to dissolve the iron and not damage the pipes?"

the owners wonder why the cost of engraving is always so high. Photoengraving was the last trade added to the publishing business. It requires more special facilities than any other branch of the business, though it gets the least, due largely to the ignorance of architects and proprietors as to its requirements."

Photographing on Wood.

"Wood Engraver," Chicago, who inquired some time ago about photographing on wood, will find the following to give him just the information he wants. It was furnished to the British Journal of Photography, by Doctor Mebes, who writes: "Allow me to tell you the trade secret as I have learned it from a professional who did nearly all the work for the wood engravers of Berlin: One hundred and sixty grains of ammonium chlorid, dissolved in one



AN ENGRAVER'S ADVERTISEMENT.

"Our work is the acme of the experience of a large and well-organized corps of experts." From La Revista Gráfica, Barcelona,

There are several answers, as follows: A chemist says there is nothing available to remove the iron except an acid, and suggests hydrochloric acid as being less liable to damage lead pipes than nitric acid, which latter would remove the deposit more quickly and effectively if there are no brass parts in the trap or connections. Another writer says: "I think the best method to clear the pipes from perchlorid of iron would be to pour down them boiling water, with a little potash added. This will have the necessary effect. To prevent the pipe being again choked up, run on the water before and while putting the iron down the sink. The writer has seen so frequently the big expense entailed in correcting the failure to put in glazed waste pipe from the sinks of engraving departments. It is customary to put up a building with the intention of securing a photoengraving plant for the top floor without paying any attention to the waste pipes, which will have to be added later at tremendous extra expense. Publishers put up a building for their own use intending to put the engraving department 'wherever we can find room.' The engravers undertake their tasks without proper light, water supply, heat, waste, machinery and other conveniences, and then

ounce of water, are added to two ounces of the whites of fresh eggs, beaten to a froth, filtered after twenty-four hours, and some barium sulphate added. This mixture is brushed very thinly on the wood block and dried. The color of the wood can be faintly seen through this coating. These blocks are prepared in advance, and for use sensitized in a solution of sixty grains silver nitrate in one ounce of distilled water. The blocks are dipped or floated on the silver bath for some minutes and dried in the dark. When dry they are printed under a reversed negative. The time of exposure can best be found by experiment. After printing, the block is dipped in a combined toning and fixing bath, then washed under the tap and dried. It is important that the wood be subjected to as little water as possible, to prevent its swelling and cracking on drying."

Care of Half-tone Screens.

"Old Timer," New York, writes: "I have got so many good things out of THE INLAND PRINTER that I write this to see if you will print it for the benefit of others. I worked in one shop for eleven years. When I first went there they got me some new Levy screens. My, but I was careful with those screens! They were the most precious things to me in the world. I used to worry about fire at night, for fear they might be burned up and no others could be had like them. Since then I have worked in many shops, but I have never seen screens that were kept as new looking as those first screens I used. In most shops you will find screens scratched or stains of silver running in between the glasses. Now, I thought I better tell how I kept my screens, and this was the way: After I worked the screens a while, I thought silver might get in between the glasses, so I laid a stick of sealing-wax on a hot metal plate until it melted into a long pool; then I took the screens and dipped the edges into the hot wax. After the four edges were coated, with a knife I cut away the sealingwax from the sides of the screen, leaving it only on the ends, so as to seal up the separation between the glasses

usually carrying it in the dark slide - it may be well to give them a simple method for finding the correct size of the stop necessary for producing the best gradation of tone. Many men make a rough guess at it, and determine it by judgment, but it is well known that the wisest of us are liable to misjudge. I, therefore, give the following method for finding the correct size of the stop: Find the exact distance of the screen ruling (not the surface of the screen, but its center where the ruling is) from the sensitive plate, which, we will say, is a quarter of an inch. Then discover the aperture of the screen, which would be, when using the 100-line screen, one two-hundredths part of an inch. The size of the stop must be in the same proportion to the camera extension as the screen aperture is to its distance from the plate. It will be seen that the proportion of the screen aperture to its distance from the plate in this



AN ENGRAVER'S ADVERTISEMENT.

" It is the personal, individual touch which distinguishes the truly artistic from the formal, mechanical printing-plate. Our operatives have developed individuality and resourcefulness to meet every exigency of the engraver's art."

From La Revista Gráfica, Barcelona.

completely. The wax might chip off after an accidental knock, but I dropped a fresh bit on. Now about wiping the screen. I see some operators rest one edge on the table, the upper edge is supported by their hand while they rub away. They do not seem to know that glass bends and that they separate the two glasses that way. I never thought of cleaning a screen without first laying it down on a perfectly flat surface, like the iron slab of a proof press or the inch-thick plate glass of a printing-frame, with several thicknesses of soft, clean paper under it. I had a clean, soft chamois skin, which I kept washed in sodawater, and, with a few drops of alcohol, I rubbed the screens every day before using. This chamois skin was kept in a well-covered tin box when not in use. With this treatment screens should last forever."

Using Fixed Screen with Best Result.

Charles J. Harris gives the rule for using the screen fixed in the plateholder, in *Penrose's Process Annual*, as follows: "Considering that there are many operators who use their half-tone screen at a set distance from the plate —

instance is one-fiftieth, therefore, if the camera extension was twenty-five inches — measuring from the stop to the screen — the correct size of the stop would be one-half inch. If this method is carefully worked, it will be found that the best possible results can be obtained without the risk of spoiling many plates; the operator will know just what the dot effect will be before he starts, and he will be able to get a uniform negative, which is an advantage."

Light-sensitive Asphalt.

Louis Bechtold, Cincinnati, writes: "I have received from Germany some lithographic impressions that are almost as sharp as steel impressions. My friend who sent them writes that they were made with 'bitumen' on stone. Will you tell me where I can get this bitumen, and whether you use it on stone, just like what I now use, albumen and bichromate ammonia?" Answer.— The sensitive film which your friend uses on stone in Germany is bitumen or asphaltum, now commonly called asphalt. It is the substance that was used by Niepcephore Niepce, the first photoengraver, in 1826. It is still used in Europe, but has

not been popular here, owing to its extreme slowness compared with bichromatized albumen or glue. You can purchase purified asphalt in powder form, or you can purify it yourself. The Syrian asphalt is better for the purpose than that which comes from Trinidad. Take some Syrian asphalt, grind it to a powder, and for every ounce of the powder add five ounces of ether. Shake well in an amber bottle and allow it to stand over night. In the morning rack off the ether. Now add three ounces of chloroform, shake well, and again allow the insoluble asphalt to settle. Pour off the chloroform and evaporate off the remaining chloroform by putting the asphalt in an evaporating dish or bowl in an oven. The residue is the light, sensitive asphalt, which can be powdered and kept in an amber

with 115 illustrations, and it sells in France for 5 france. There was need of such a manual as this in French, which would bring the progress of photomechanical methods up to date, as this work does. In the introduction the author classifies engraving and illustrating methods under the following four heads: "Pantotypie," corresponding to our engraving in relief, like wood engraving; "Planographie," which includes lithography, collotype, and all methods of printing from aluminum and zinc surfaces; "Chalcographie," or intaglio engraving, including photogravure, and "Phototypogravure," or photoengraving, comprising all methods of producing relief plates by photography. In the history of half-tone in this book there is an error, which shows how history will get twisted. M. Clerc writes that



Residence of F. A. Parker, Linotype operator, 1133 Center street, Racine, Wisconsin.

glass bottle. For use take one ounce of this powder and dissolve in ten ounces of anhydrous benzole. Add ten grains of c. p. Venice turpentine and ten drops of oil of lavender or oil of lemon. This will give a film of a beautiful golden tint. It is the right consistency for whirling, after coating, but, should it be too thick, it can be readily diluted with benzole until it gives an extremely thin film. The proper exposure, which may be from half an hour to two or more hours, depends upon the light and the thickness of the film. The print is developed with redistilled turpentine and is well washed in running water to remove all the remaining turpentine. It gives a very sharp print and will stand etching better than any other resist.

"Les Reproductions Mechanique Monochromes."

From the pen of L. P. Clerc has been received a work with this title, the publishers being O. Doin et fils, Paris. Monsieur Clerc, as subeditor of *Le Procedé*, was preëminently qualified to write it. There are 396 pages of text,

Baron F. W. Von Egloffstein founded in Philadelphia, in 1861, an establishment to make United States banknotes in half-tone. The facts are that all that is known of Baron Von Egloffstein's work was first printed in THE INLAND PRINTER, by the present writer, in September and October, 1894. There it stated that in 1861 Von Egloffstein asked Samuel Sartain, the steel engraver, of Philadelphia, to rule half-tone screens for him, but the Baron enlisted in the Civil War and nothing was done about it until 1868, when he was aided by a number of influential men, who established him in New York for the purpose of making banknotes in half-tone. Phil Welch, the famous humorist on the New York Sun, told me a short time before his death, that his humor was copied widely in France. Later, some American papers would retranslate it back into English, "and then," he added, "it was funny." So it is with paragraphs from this department; after passing through German and French publications they return in English journals and are so distorted as to be scarcely recognizable.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Assessment for Pressmen's Home.

One day's pay will be assessed against every member of the International Printing Pressmen and Assistants' Union, for the purpose of raising a fund to build their proposed home for consumptive, aged or infirm members.

Cuban Editors Freed.

The three Cuban editors sentenced to imprisonment on charges of having libeled President Gomez, have been set at liberty. The bill granting the amnesty was signed

the checks covering the amounts he was alleged to have obtained by fraudulent means, did not receive any of the money, but simply was used as an instrument by Stevenson.

Denver Printers to Compete for Baseball Trophy.

The Denver Typographical Union Athletic Association. had decided to send a baseball nine to Washington next August, to compete for the Garry Herrmann trophy. At a recent meeting of the association preliminary steps were taken to raise funds to finance the trip. A big smoker, followed by other entertainment, will be given. C. W. Christy is the newly elected president of the association, and R. M. Fischer is secretary-treasurer. J. H. Jeffrey, Herbert Steele, M. H. Ropkey and Chester Martin were elected to serve with the officers on the executive committee.

Rochester Printers Assist Health Board.

Efforts to reduce the expectoration evil at Rochester, New York, by the Public Health Association, have received the hearty approval of the local typographical union, which has formed an alliance with the association in a campaign to stay the ravages of the white plague in that city. As a reminder to thoughtless persons who spit on floors and sidewalks, the health association desired some printed mat-



A PRINTER'S HOME

Residence of Robert Pauseh, pressman, 932 Doud street, Racine, Wisconsin.

recently by the President, and the event was celebrated by a popular demonstration. The editors who gained their freedom are General Estenez, Doctor Garride and José

Hudspeth Aquitted.

Henry S. Hudspeth, former president of New Orleans Typographical Union and candidate for president of the International Typographical Union two years ago, has been found not guilty of the charge of obtaining money under false pretenses while an officer of the local union. The New Orleans union was the complainant. It alleged that Hudspeth and Samuel T. Stevenson, as president and secretary, had embezzled the funds of the organization, but while it was able to establish the guilt of Stevenson, who is now serving a term in the penitentiary, the jury in the Hudspeth case found that the latter, while having indorsed

ter to distribute. The union members have agreed to print two hundred and fifty thousand slips for the purpose. Policemen, street-car conductors, public officials and others will be asked to present one of these slips to each person noticed, inadvertently or with malice aforethought, expectorating in public places. The offender is to be approached in a courteous manner, so that his good will and coöperation may be secured.

New Haven Typos Celebrate.

On March 20 the New Haven (Conn.) Typographical Union celebrated its golden jubilee, with a buffet luncheon and program of music and speeches at Newman's Dancing Academy. The local printers were organized in 1860, being the oldest trades union in the city. Visitors from many towns and cities in Connecticut, Massachusetts, Rhode

Island and New York participated in the festivities. Among those invited were the officers of the International Typographical Union, the presidents of all trade unions of New Haven, officers of the Connecticut Federation of Labor, all of the honorary members of the printers' local union, including many who have graduated into the professions, and all local editors and newspaper men.

Ohio Printing Scandal.

State Examiner E. F. Brown has submitted to the Ohio Legislature a report charging that the State had been mulcted of \$65,954 through its printing department, in the

Pharmacist Press, New York city. Capital, \$35,000. Incorporators: C. A. Kolstad and others.

The Staunton Spectator Publishing Company, Staunton, Va. Capital, \$25,000. R. S. Turk, president.

World Publishing Company, Baltimore, Md. Capital, \$60,000. Incorporators: J. B. Guyton and others.

The Vrooman-Smith Printing Company, Kokomo, Ind. Capital, \$15,000. Directors: W. H. Vrooman, F. H. Smith.

Automobile Journal, Camden, N. J. Capital, \$50,000. Incorporators: W. M. Simmons, C. S. Snyder, V. A. Murray.



A PRESSMAN'S HOME. Residence of Jacob Heim, pressman, 1212 Superior street, Racine, Wisconsin.

five years' administration of Public Printer Mark Slater. The report alleges that the State was buncoed to the extent of \$38,954 by paying for supplies never furnished, and \$27,000 was lost through the payment of exorbitant prices for supplies which were received. J. E. Brelsford, who, together with Slater, was indicted on the charge of drawing money on false vouchers, confessed and the indictment against him has been dismissed.

New Incorporations.

Canton Printing Company, Canton, N. C. Capital, \$5,000.

Ferrall Printing Company, Rocky Mount, N. C. Capital, \$10,000.

Forum Publishing Company, Atlanta, Ga. Silas L. Morris, president.

The Swarthmore Publishing Company, Swarthmore, Pa. Capital, \$5.000.

The Ross Publishing Company, Newark, N. J. Capital, \$100,000. Incorporators: L. Sloss, C. H. Kienle, L. N. Downs.

Alpine Publishing Company, Alpine, Tex. Capital, \$5,500. Incorporators: J. P. Wilson, J. D. Jackson, W. S. Dunbar.

Military Press Association, Boston, Mass. Capital, \$25,000. Incorporators: F. M. Libby, C. E. Stabire, W. H. Mitchell.

William T. Comstock Company, New York city. Capital, \$10,000. Incorporators: S. J. Cox, S. S. Newton, A. C. McDonnell.

Webb Publishing Company, Nashville, Tenn. Capital, \$40,000. Incorporators: A. C. Webb, H. C. Webber, A. E. Booth and others.

Pilson, The Printer, Incorporated, Jersey City, N. J. Capital, \$50,000. Incorporators: W. T. Wilcox, J. H. Pilson, C. J. Roberts.

National Irrigation Journal Publishing Company, Chicago. Capital, \$12,500. Incorporators: R. R. Jones, C. A. Morrison, A. H. Cody.

The Lake George Printing Company, Lake George, N. Y. Capital, \$5,000. Directors: G. F. Peabody, E. J. Worden, D. S. Sanford.

The Grafton Publishing Company, Grafton, W. Va. Capital, \$10,000. Incorporators: T. F. Welch, J. O. Jaco, C. A. Sinsel and others.

Auto Life Publishing Company, Kansas City, Mo. Capital, \$10,000. Incorporators: Jessie C. May, Harriet M. Tomlinson, S. J. Mauser.

Dalkullan Printing & Importing Company, Chicago. Capital, \$10,000. Incorporators: A. F. Lofstram, O. S. Olsen, A. O. R. Bergenson.

The Amarillo Publishing Company, Amarillo, Tex. Capital, \$25,000. Incorporators: J. E. Nunn, J. W. McGammon, Charles Marlin.

The Balto Steel Engraving & Printing Company, New York city. Capital, \$50,000. Incorporators: G. W. Metcalfe, W. H. Engel, A. C. Metcalfe.

Julius Bien Company (printing, publishing, engraving, etc.), New York city. Capital, \$20,000. Incorporators: T. A. Adam, T. J. Bannon, C. Marks.

The J. H. Tooker Printing Company, Manhattan, N. Y. Capital, \$25,000. Incorporators: J. H. Tooker, H. B. Cochen, T. W. Woodford, H. E. Diamond.

Ed L. Hitchcock Company (printing and lithographing), Troy, N. Y. Capital, \$25,000. Directors: E. L. Hitchcock, J. C. Hitchcock, Alice A. Hitchcock.

The Commercial Printing Company, Newport, Ky. Capital, \$17,000. Incorporators: R. A. Crockett, W. W. Weigele, H. Weigele, C. A. J. Walker, E. G. Schmultz.

Foundry News Company (to print and publish newspapers and magazines), New York city. Capital, \$10,000. Incorporators: H. Roy, A. Spies, A. H. W. Johnson.

The Hartley-Thomas Company (printing, publishing, lithographing, engraving), Manhattan, N. Y. Capital, \$50,000. Incorporators: W. J. Hartley, J. J. Farmer, I. G. Catley.

Webster Springs Publishing Company, Webster Springs, W. Va. Capital, \$5,000. Incorporators: J. B. Haught, J. B. Hillery, C. E. Hiner, W. H. Hillery, E. Phillips, C. K. McColly, J. W. White.

General News Notes.

A. M. E. ZION Publication House will erect a four-story building at Charlotte, N. C., especially adapted for a modern printing-plant.

A STRIKE which threatened the amicable relations of the Quebec (Canada) Typographical Union and employing printers was recently averted by a compromise agreement.

A NEW printers' building is contemplated for St. Louis, Mo. It is to be of fireproof construction and will house some of the city's most progressive printers. The location for the new building is said to be at the corner of Tenth and Walnut streets.

The inserted illustration, "Autumn," reproduced from an aquatint by L. O. Griffith, in this issue of The Inland Printer, is a remarkable demonstration of high-grade printing at high speed. The work was done on the Autopress, at a minimum speed of 4,200 per hour, by the Autopress Company, 299 Broadway, New York city. Etchings or aquatints of this class are designed chiefly as pictures to be regarded at a greater distance than book illustrations are viewed. Let the reader place this specimen at a distance of six or twelve feet from his vision, and he will get a better appreciation of its value as a picture. That it is possible to produce work of this character at high speed on an automatic machine is an incentive to every printer to watch the productiveness of his establishment closely. It is hard to catch up when the procession has passed.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

NEW AND SPECIAL DESIGNS IN LITHOGRAPH STOCK CERTIFICATES, BONDS, ETC.

The Pioneer Company, established in 1849, manufacturing stationers, St. Paul, Minnesota, have prepared for the trade a most extensive line of new and special designs in lithograph-print stock certificates, bonds, etc., many in fine gold effects. Samples and prices furnished on request.

THE ROUSE MITERING MACHINE.

The Rouse Mitering Machine is justly claimed to be "the most perfect mitering machine made." H. B. Rouse & Co., the manufacturers, have put into this machine the results of long experience in the printers' needs in a tool of this description, with the result that all the good points of the best mitering machines are retained and a number of new and desirable features added. Three important features are:

- 1. A positive gage, which sets instantly and locks to all points, enabling the operator to miter rules to picas, nonpareils or points, inside as well as outside measure.
- 2. A ruleholder, which locates and locks at the proper angle by a pin that passes through the holder onto the table.
- 3. A gage-rod, graduated to picas and numbered every five ems.

The machine is sold under a positive guarantee. The H. B. Rouse Company, 2214-2216 Ward street, Chicago.

THE VICTORIA-MERKUR PLATEN PRESS.

Printers who want a fast-running platen press, at a low price, not requiring much make-ready, and at the same time provided with the advantages of any modern platen press, should give their attention to the Victoria-Merkur, the latest design in a first-class jobbing press manufactured by the Victoria Platen Press Manufacturing Company, Dresden, for which Frank Nossel, 38 Park Row, New York city, is the agent in America. This German firm has been a successful maker of platen presses for twenty-two years, and any claim made by it for any of its presses can be depended upon by the printing trade.

Sixteen points of improvement are noted in the construction of the Victoria-Merkur, five of which are absolutely new patents. The most ingenious device of these patents is in the adjustment of the grippers to the platen, by which those common enemies to good printing, slurring and faulty register, are done away with. With an idea of reducing the price of the press as much as possible, all the parts of the Victoria-Merkur have been very much simplified, but without any prejudice to their design and effect.

One other point that should be noted in this press is the elimination of the heavy roller-carriage counter weight. By the substitution of a simple device in harmony with the very light construction, the output of the machine is increased.

On demand the company furnishes with the Victoria-Merkur a spiral grooved steel distributer for printing two colors, and an iris distributer with adjustable rings. For the present, the Victoria-Merkur is built in one size only, 12½ by 16¾ inches inside of chase.

THREE "POPULAR" ITEMS IN AN ADVERTISEMENT.

In the advertisement of the "Boston" Wire Stitcher, on another page, there are three items which, if classified, would occupy leading positions under the heading "Popular"—the stitching machine itself, the Clearface Bold and Italic with which the advertisement is set, and the Strathmore Border within which it is enclosed. Such a happy combination, we would think, prudent printers might consider entire. The American Type Founders Company will gladly furnish any required information.

JOHN HADDON & CO. SUPERSEDED AT TORONTO.

The Anglo-Canadian Type & Printing Machinery Company (Limited) has taken over the Canadian business formerly conducted by John Haddon & Co., 24 York street, Toronto, Ontario. The new concern, as its name indicates, is prepared to furnish printers with supplies of all kinds. It manufactures type and is the sole agent for Canada for Haddon's well-known Caxton Type Foundry. Matthews Brown is the president and John B. Mill the secretary of the Anglo-Canadian Company.

JOSEPH E. SMYTH IN NEW PREMISES.

Joseph E. Smyth, bookbinders' machinery, has taken a long-time lease of one of the new stores on Federal street, just south of Harrison street, Chicago, and will move into his new quarters about the first of May. The continual increase in Mr. Smyth's business renders this move imperative and his new location will be right in the heart of the printers' and bookbinders' machinery trade. Mr. Smyth's factory will remain as at present, on Jefferson street, but the offices and showroom will be removed to Federal street, where machinery interesting to the trade will be displayed.

THE NEW COTTRELL ROTARY IN ENGLAND.

The American Printer, for March, calls attention to the progressiveness of English printers: "There is nothing slow about English printers. Early in the year the attention of the publishers of the London Illustrated News and the Sketch was called to the new Cottrell sheet-feed rotary press. They immediately took steps to discover whether it would be agreeable to C. B. Cottrell & Sons Company to make a trial of this press on their work, which, of course, it was. They sent over the manager of their printing department, E. H. Rudd, with some of their electroplates and paper, to find out whether the Cottrell sheet-feed rotary would do printing of a quality satisfactory to them at a speed of three thousand per hour.

"Mr. Rudd had his original training as a pressman in the United States, which, perhaps, had something to do with his great success on the other side of the 'pond.' He certainly knows presses, and he put the Cottrell rotary through its paces until fully satisfied that it was a thoroughbred in every respect. On starting for home he left a signed statement to the effect that his forms had been run under his supervision, at speeds up to thirty-one hundred per hour, on both super and coated paper, and expressed most enthusiastic opinions of the beautiful quality of the printing. Within twenty-four hours after his arrival in England, a cable order was received by C. B. Cottrell & Sons Company for the first shipment of sheet-feed rotaries for the London Illustrated News. In the near future, what is undoubtedly one of the most widely circulated periodicals in the English language will be the product of these new Cottrell rotary presses."

PRINTER KNOW THY TYPES.

Type is the foundation of the printing business. Every printer's work is judged, appraised and valued according to his taste in selecting and his skill in using types.

The study of types is a deep subject, not to be successfully mastered by superficial examination, but by minute analysis and comparisons, letter by letter, word by word, line by line, and finally in the page.

The American Type Founders Company has been compelled to steadily enlarge its manufacturing plants and resources, because of the appreciation of the work of its designing department.

The printer is, therefore, invited to study closely the type-designs of the American Type Founders Company, that he may ascertain for himself why these designs predominate in the finer printing of the world, almost to the exclusion of others.

Pick up any well-printed periodical or catalogue and pick out the makers of the types used.

This is the test the American Type Founders Company confidently asks you to apply.

The better the printing the more certain it is to be done with American types. On this point it will pay you to read page 132 of this issue.

THE GROWTH OF A FAMILY.

On page 133 of this issue we show a picture of a robust young member of the new Century Old Style family, which is now being welcomed into thousands of printing-offices — a proved success. It is the work of some years of study, and possesses that simplicity which is the perfection of any art. Nothing is more difficult to achieve in expression, graphic or individual, than simplicity allied to strength and grace. The Century Old Style family of types will cover the whole range of a printer's requirements where an old style is suitable.

It is effective and beautiful in the finest piece of book or catalogue, and adds efficiency to a dry-goods advertisement or a handbill. This is because of its simplicity and individuality, its admirable color in a page, and its eye-attracting quality. The eye follows it without strain or weariness.

The Century Old Style is a well-pondered product of the unique designing department of the American Type Founders Company, and the Century Old Style Bold extends its usefulness.

The Printing Art has adopted Century Old Style as its body letter, and in that periodical its splendid characteristics are beautifully demonstrated.

SKELETONS IN PRINTING-OFFICES.

There is nothing picturesque about chases. The F. Wesel Manufacturing Company adds to the general gloom of the subject by issuing a revised price-list and catalogue



of Electric Welded Chases, illustrated by several weirdly comical cuts, of which we print one specimen. There are several new things in the new catalogue, which is entitled "Chases: Facts About the Good Kinds and the Bad Kinds." Printers who have to register in colors will be interested in the new

registering chase. This catalogue can be procured on application to any branch of the F. Wesel Manufacturing Company, as per addresses printed on page 124 of this issue.

BALE THE WASTE PAPER AND DECREASE THE FIRE RISK.

The accumulation of waste paper and its disposition is a question every lithographer and printer has to contend with, for when this waste is filled in bags it not only occupies valuable space, but is always more or less dangerous.

We illustrate herewith a steel constructed, fireproof baling press, which will effectively compress such waste



LOGEMANN BALING PRESS.

Ready to receive waste paper.

paper into a small, compact bale, so that a large quantity occupies very little room. Compressed paper will not burn readily, and on this account alone a paper press is considered a necessary part of the equipment of every modern printing-plant.

Wherever these presses have been installed, they not only decrease the fire risk, but have produced a revenue, as baled waste paper is constantly increasing in value, so that the presses pay for themselves. The average printer has

been somewhat backward in the installation of these machines, being satisfied to dispose of his waste at the minimum price, believing it troublesome to bale.

The smaller shops feel that they have not a sufficient amount of scrap to warrant purchasing such a press, but



LOGEMANN BALING PRESS.

Opened, disclosing waste paper under pressure and wired for removal. Note the channels for the introduction of binding wire.

few persons who have never saved their waste paper have an idea of the quantity that accumulates within a short time, and do not realize that a steady income can be derived from its sale, if properly baled.

The manufacturers, Logemann Brothers Company, Milwaukee, Wisconsin, are building these presses in a large variety of styles and sizes suitable for all requirements, operated by belt, electric or hydraulic power. The operation of the hand baler is very simple, as any boy can successfully do the baling. The waste is directly deposited into the large steel box, and all that is required is to turn the handle and wire the bale. Every lithographer and printer should investigate these machines.

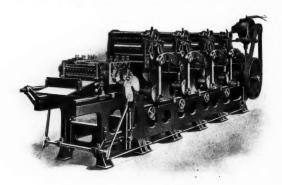
THE CASIMIR PRINTING-PRESS.

A press that prints on a continuous strip of paper or web, in numerous colors, on either or both sides, that bronzes, embosses, reinforces, punches, perforates, rules, creases, slits, shears, slips the sheets, rewinds, collates, jogs, numbers, gums and makes tags at one operation, and does all this at the tremendous speed of nearly seven thousand impressions per hour — that's the Casimir doing its regular work.

It is a matter of history that many attempts have been made to build a machine of this type. The first one made its appearance as far back as 1848, to be followed by others, more or less successful. Many failures were due to the lack of mechanical knowledge, even when the principles were practical. The Casimir was invented and designed by a practical engineer, probably one of the foremost men in his profession in America — Casimir von Philp — at present heading the machinery department of the Bethlehem Steel Company, and for twenty years previous to that chief engineer for that concern. This wonderful press is made by a

man who knows the why, how and what-for of modern machinery, and its appearance was possible only when the times were ripe. Not until the ink industry had developed and paper had improved in quality, not until there was a general upward tendency in every branch of the printing art, could such a press evolve.

Perhaps its most striking feature is the tremendous speed-capacity, all the more noticeable because it is built on the bed and platen principle. It is well known that the highest grade of printing is turned out from presses made on this idea, but the objection heretofore has been the slowness with which such results were gained, and presses of speedier capacity have found a market even though they could not do work of equal merit with the bed press. This was true even when only one color was used, and did not



THE CASIMIR PRINTING-PRESS

take into account the numerous other operations demanded of the manufacturing job-printer, such as trimming, punching, etc. In securing the high speed of the Casimir there has been no sacrifice of its value for work, and it can perform sixteen other operations besides printing, at the same time. It uses flat forms, with rotary ink distribution, and in this way common type or electros may be employed. This avoids the necessity for curved plates and the apparatus for curving such plates, to say nothing of the tedious makeready used on all types of rotary printing-presses, beyond the reach of the average printer. In addition, the press may be operated at any desired feed up to twice the full width of the form. The register is perfect at all speeds, and the ink distribution is considered fine and complete by all those who have seen the press in operation. It is made in three sizes, 7 by 14, 9 by 18 and 12 by 21.

There is one point about the Casimir press which should make it very attractive to the struggling printer. It is made on the unit system, which enables a printer to buy enough of the press to fill his present need, and, at the same time, provide for future requirements without burdening himself with an investment in machinery from which he receives no immediate returns. The question of price is a very serious one to the printer, especially the price of his press.

The machine shown in the illustration is for three-color work and was built for printing cash-sales books. It prints the original and duplicate in separate colors, while two sets of numbering heads have been provided. Printed matter is automatically collated by the machine for books of one hundred pages, with duplicates between the originals. This is done by an arrangement which operates the shearing at twice the speed of the printing. In addition to all classes of ordinary printing, this press will have an almost exclu-

sive field in all specialty printing, such as printing on both sides, dieing-out, labelwork, etc.

The principal offices and works of the Casimir von Philp Company are at Bethlehem, Pennsylvania, with agencies in the large cities.

THE KAY-KAY DISPELLER.

Electricity in the right place is one of the most helpful natural forces; in the wrong place it is destructive and expensive. One obstacle to the successful operation of printing-presses is the electricity generated in the paper by friction in operation. The speedier the press the greater this difficulty. Unless the electricity is dispersed there is a loss of speed and quality in the work. A device that would scatter this surplus electricity has been sought by printers ever since presses have been run at speed. There has been only one attachment offered thus far that does the work perfectly - the Kay-Kay Dispeller, as it is named. It dispels the electricity in each sheet of paper as it is being discharged by the press. All trouble in feeding on subsequent press runs or to the folder is done away with; also by its use each sheet of paper as it comes from the press is charged with enough heat so that the ink dries quickly and offsetting is prevented. On ninety per cent of the jobs where slip-sheeting to avoid smutting is ordinarily required, the expense for this operation can be saved by using the Kay-Kay Dispeller. Slip-sheeting has often been necessary in producing the printed job, when the expense for the time and labor of such process was never taken into consideration in estimating. One of Chicago's printers calls the Dispeller, very fittingly, "the gas-burning, slip-sheeting and electricity annihilator."

The Dispeller consists, as shown by the illustration in the advertisement on page 151, of a transversely extending pipe connected to the delivery carriage of the press. It has outlets along its entire length, where gas is discharged and ignited. Attached to the pipe is a deflecting plate, which retains the heat and directs the gas flame forward. The contact of the flame with the sheet of paper dispels the electricity and the heat acts as a natural drier for the printed surface, making slip-sheeting unnecessary.

The three years test of the Dispeller's merits since it was patented confirms so thoroughly its value that the manufacturers sell it now with a guarantee of "your money back" if it does not do the work. The price is \$30, f.o.b. Chicago. It saves money for the printer every hour the press runs.

IMPROVEMENTS IN TYPECASTING MACHINES.

The printing trade has seen many improvements in typecasting machines since the first one was introduced in 1890 to enable printers to cast their own type. In the first place, the price is now considerably lower.

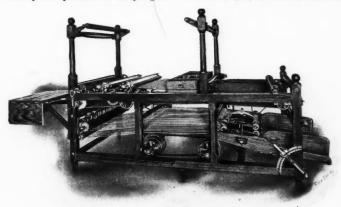
While the pioneer typecaster is no longer manufactured, there are, as its successors, better, faster and more economical machines. The highest state of the art is now represented by the Thompson Typecaster, and some of the improvements in the new model, now coming through the factory, are these:

The Thompson Typecaster is adapted to cast type from five to forty-eight point, a larger range than any other machine makes. It is the only machine which can make type and logotypes from Linotype matrices. It makes type from Linotype, Compositype and their own special make of electrotype matrices in the same mold. The matrix-exchange plan of the Thompson Type Machine Company allows the printer to cast all the type he wants from any

one of these fonts of matrices and then exchange it for any other font of matrices for the small fee of \$2. They have the largest assortment of matrices to select from — over a thousand different fonts and faces.

Quads and spaces are cast in the same mold as letterwork, thus reducing the investment of the printer to the lowest point. In fact, the complete machine, adapted to cast type from three styles of matrices and low quads and spaces, together with motor, speed regulator and all necessary gages and tools and a perpetual membership in the matrix-exchange library, is less than \$1,500. When it is considered that the Thompson Typecaster is the fastest typecaster on the market, guaranteed to produce from four pounds of five-point to twenty-two pounds of forty-eight-

in this mechanism. The Century Machine Company claims it to be "the best ruling machine, both in mechanical construction and perfect working, on the market." The essential point of difference between this machine and others is in the striker. Almost all the trouble in the striking of ruling machines is due to the jump, jar, stagger and vibration of the delicate ruling pens as they rapidly move up and down. In the Century machine the pens remain stationary, doing perfect service, while the bed carrying the paper, cloth and strings is raised and dropped the small amount necessary to do the work. This striker is, of course, a marked improvement and every ruler who has seen it in operation must recognize the advantage of the new idea; yet, should the old method be insisted upon by



THE NEW CENTURY RULING MACHINE.

point type per hour, it will be seen that the machine will pay for itself in making a single new dress of type for any printer.

The latest improvements in this machine make it noiseless in operation - a most desirable feature. Another strong feature is that four different combinations of nicks can be made in any size of type. A new speed regulator gives twenty-one different casting speeds, whether the machine be belt or motor driven, and alternating or direct current motors can be used. Gas, gasoline or petroleum burners have been perfected to heat the metal-pot. The mold is thoroughly water-jacketed now and higher casting speeds are possible. Parts subjected to heat are insulated or arranged so that they do not have to be handled, and the whole machine has been strengthened and stiffened. Automatic oiling systems for the mold parts make them almost indestructible in the hands of the most careless operator, and, taken as a whole, the new model Thompson Typecaster is a gem of the mechanician's art. Its handsome appearance and simplicity will appeal to the eye and its highgrade product and speed to the printer's sense of economy.

A handsome booklet describing this machine and giving testimonial letters from its users can be had by addressing the Thompson Type Machine Company, 120-130 Sherman street, Chicago.

THE NEW CENTURY RULING MACHINE.

George Damon & Sons, 44 Beekman street, New York, the printing machinery agents, have secured selling privileges in the Eastern and Southern States, Canada and foreign territory for a new ruling machine made by the Century Machine Company, of Hoboken, New Jersey, on an invention by Charles Burrows, who has, after fifteen years of experimental work, embodied his ideas successfully

the operator, he has only to change a lever and in a moment the new striker is transformed into the old-style striker, raising and lowering the pens to strike. Thus in the new Century Ruling Machine the ruling can be done either way. The builders claim that even if an operator runs this machine the old way, lifting and dropping the pens, the pen beam, being all metal and very rigid, does away with the greater part of the vibration which occurred with the oldstyle wooden beam.

While this is the most remarkable of the improvements in the new Century Ruler, there are several other notable changes. One of the latest patents (issued July, 1909) is a lever lock, which instantly locks and unlocks the pen clamp in the beam, at a quarter turn of a small lever. This saves the time lost in screwing up the thumbscrews the entire width of the beam. Another valuable feature is the oiling of the bearings through self-closing cups, which carry the oil by tubes directly into the journal, not only saving four-fifths of the oil, but keeping it off the machine as well.

The fine construction of the new Century machine attracts at once. The large rolls are made of two halfshells and seven layers of laminated wood with the grain crossed, which insures freedom from warping or cracking. The grooved roll is made, as usual, of selected mahogany and the table is of the same material. The gearing is extra heavy and the general structure gives the impression of absolute indestructibility.

While the best knowledge of the merit of the new Century machine can be gained only by seeing it in operation, its complete description may be had on application to George Damon & Sons, covering many interesting points and necessary facts of importance to users of ruling machines.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 63/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. \$1 by mail. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7% by 9% inches, art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown India ooze leather; \$4; pocket edition, 3 by 5%, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of The technical points in the printing trade, for the use of the printine and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A LITTLE CAPITAL will enable the right man to buy this snug little joboffice and easily build up a large business; it is located in a thriving, booming 30,000 town, full of factories and business, where the amount of work that may be secured is almost unlimited; have all of the work now from one small factory, and seller can supply about \$500 worth more of work annually; everything in the office is modern and nearly new; inventories at \$1,600; will sell for \$1,200—part on time if desired; personal reason for selling. Write for particulars. W. Z. HUTCHINSON, Flint, Mich.

CALIFORNIA NEWSPAPERS FOR SALE — We have 21 paying newspaper properties in California listed with us for sale, account illness or changes; prices \$1,000 to \$20,000; investigate these; if we do not have listed what you want we can get it; outline what you wish, amount to invest; we will submit specific properties. JAMES & WALKER, 1236 Call building, San

FOR SALE — Fine newspaper opportunity in Pacific Northwest; only newspaper in town of 1,000 in Coos Bay country; now doing fine business; can be immensely developed; fine opportunity for hustler; by dealing now buyer can beat the railroad into the most promising undeveloped field in the country; center of dairying and farming country; fine climate; reasons for selling; other business and health. ENTERPRISE, Myrtle Point, Ore.

FOR SALE — First-class job-printing plant in northern Indiana; must be sold quick. D 575.

FOR SALE — Modern, complete printing-plant — new presses and type; Eug-established patronage; city 70,000; splendid opportunity; other business requires undivided attention of present owners. BOX 550, Portland,

FOR SALE — Only paper (independent) in growing southeast Missouri town of 1,800 inhabitants, all white; good subscription and job field; price, \$3,000 cash; investigate. DAVID BRIGHT, East Prairie, Mo.

FOR SALE — The best printing business in Texas; a rare opportunity for a young man with a little money; business already built up, needing no outside man; must close out on account of health. Address O. C. GUESSAZ, San Antonio, Tex.

FOR THE TRADE—Best line of litho-print stock certificates, bonds, etc.; new and special designs; fine gold effects. Write for samples and prices. THE PIONEER COMPANY, established 1849, Manufacturing Stationers, St. Paul, Minn.

IOWA DAILY — Has paid six per cent on \$150,000 for six years; owners wish to retire; will make price right. D 722.

PARTNER with \$1,000 can buy half interest in a \$2,800 printing-plant; must be a good printer and understand label and job work, also the cor-respondence; object is to go into the mail-order business; city population 50,000. D 734.

SACRIFICE FOR IMMEDIATE SALE — Complete two-press job-plant, established business, at \$1,500; dissolving partnership. 419 W. Butler st., Fort Wayne, Ind.

SPLENDID OPPORTUNITY — Newspaper and job office in one of the best counties in the black-land belt of eastern Oklahoma; shop paying over \$150 per month over operating expenses, capable of doing better; two-man shop; no competition; invoices about \$2,500; owner has other business interests; will sell for \$1,750 — \$1,000 cash, balance 12 months; a good established business in the fastest growing State in the Union. Don't answer this ad. unless you mean business. D 720.

Publishing.

PRINTERS desiring to invest in publishing property should send for our "New Bulletin." HARRIS-DIBBLE COMPANY, Masonic building, New Vork.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt No. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 108-128 N. Jefferson st., Chicago.

FOR SALE BY NEW YORK FIRM — Four hammer paper lifts; first-class condition; price very low. POST BOX 2158, New York city.

FOR SALE — Cottrell cylinder press, rear tapeless delivery, 42 by 56 inch bed, 4-track, 4 form rollers, back up and trip motion, air springs, over-head steam fixtures; first-class condition; cost \$3,500 new; price, 8600 cash as it stands. JOHN T. MILLIKEN & CO., 316 Clark ave., St. Louis, Mo.

FOR SALE — Font Standard Linotype matrices, eight-point De Vinne No. 3, used only few months, good as new. THE STAR, Warrensburg, Mo.

FOR SALE — Good printing plant — power press, gasoline engine, paper-cutter, type, cases, etc. I. C. DUCKWORTH, Pryor Creek, Okla.

FOR SALE — Large, complete line printers' and binders' machinery — up-to-date cylinder, job-presses, paper-cutter, folding, embossing, paging, numbering, punching, pertorating and indexing machines, Smyth's book-sewer, type, cases, stands, chases, brass, brass-lined, zine galleys; No. 1 two-letter Linotype machine, 2 magazines, 12 sets matrices, 4,000 sorts, other Linotype supplies; price-list and specimen sheets furnished. H. BRONSON, Columbia and Newby sts., Chattanooga, Tenn.

FOR SALE — Linotype matrices, 8 and 10 point, Caslon Old Style, Roman and Italic, 2-letter, guaranteed in perfect condition; \$50 for both. THE TUTTLE COMPANY, Rutland, Vt.

FOR SALE — One Washington hand proof press, 24 by 30 inch bed; one Challenge power paper-cutter, 32 inch; one imposing-stone, 39 by 75 inch. D 708.

HELP WANTED.

Artists.

AN ENGRAVING HOUSE in Toronto, Canada, wants a man to take charge of the art department, employing 20 artists; one with experience in designing, and who can handle men and customers desired; splendid possibility for advancement. Write fully. D 725.

Bookbinders.

WANTED —A competent binder, to take charge of a bindery; permanent position to right man. D 717.

Compositors.

JOB COMPOSITOR wanted; nonunion; steady position; give references.

JOB COMPOSITORS wanted; first-class men; open shop; good wages.
Address, with references, CANTWELL PRINTING COMPANY, Madison,
Wis.

WANTED — Man capable of figuring printing estimates; state qualifications, experience, salary, etc. D 704.

Foremen, Managers and Superintendents.

FOREMAN WANTED for newspaper and commercial engraving department; permanent and desirable position and good salary for competent man. Address, with particulars, GRIT, Williamsport, Pa.

WANTED —A practical and experienced printer for superintendent of a commercial-printing plant, bindery and stationery salesroom; one with experience in estimating all branches of a competitive printing and binding business; in answering, state age, married or single, experience, and give references sufficient as to moral character, etc. Address DEITCH & LAMAR COM-PANY, Sioux City, Iowa.

WANTED — Young man to run medium job-office, in Evansville, Ind., on shares; splendid opportunity for young man to get a start. Address REV. L. D. PARKE, Selvin, Ind.

WANTED — One commercial transferrer for zinc transferring; als stone-engraver. THORNTON-LEVEY COMPANY, Indianapolis, Ind.

Machinists.

MACHINIST — Competent printers' machinist, familiar with cylinders or jobbers. THE NORMAN & GRUENER COMPANY, New Haven, Conn.

HELP WANTED.

Newspaper Men.

WANTED — Two first-class ad.-setters, two Linotype operators, one make-up man, in Indiana town of 60,000 population; good pay. D 753.

Office Men.

WANTED — Bookkeeper for large private printing-plant; an excellent opportunity for a bright, aggressive bookkeeper, experienced in printing-office methods — one who can keep office matters up to date without red tape and useless waste of energy; plant thoroughly systematized; efficient office help; ideal working conditions; experienced young man preferred, must be able to give gilt-edge references as to character, honesty and ability. D 307.

WANTED—By a large New York book manufacturing plant, an all-around office man; one able to estimate on printing and binding preferred, although this special ability is not so essential as a good working knowledge of the business; opportunity for advancement limited only by the man himself; reasonable salary. D 432.

Pressmen.

A PRINTING-OFFICE in a thriving town in southern Wisconsin needs a good pressman; open shop. D 712.

AN UP-TO-DATE PRINTING-HOUSE, making a specialty of the highestclass catalogue and color work, desires to engage a platen pressman, who is thoroughly competent on fine half-tone, color and embossed work; steady employment and good pay; references required; plant is located in a city of about 12,000 in central New York. D 504.

FIRST-CLASS PRESSMAN, by house doing principally embossing; good salary and permanent position to man capable of taking charge. BRIDGES MFG. CO., Rochester, N. Y.

PLATEN PRESSMAN — Young chap, ambitious, in the most progressive office in Milwaukee; must invest \$1,000; ten per cent guaranteed on investment. D 447.

WANTED — First-class Miehle pressman; must have experience in half-tone and three-color process work; steady position. HOWE PRINTING COMPANY, South Bend, Ind.

Proofreaders.

WANTED —A first-class proofreader and O. K. man; union; permanent position. FORT WAYNE PRINTING COMPANY, Fort Wayne, Ind.

Salesmen.

SALESMAN WANTED — To the man who can get a large volume of work for web presses, two-color presses, etc., we have an excellent proposition to offer. WESTERN LITHOGRAPHING & PRINTING COMPANY, Racine, Wis.

TRAVELING SALESMAN, experienced in sale of printing machinery. THE NORMAN & GRUENER COMPANY, New Haven, Conn.

WANTED — Sales manager; experienced in estimating and handling orders in a printing establishment of the first class; should be a good correspondent, and "always on the job." If you are the man, write. ADAMS BROTHERS COMPANY, Topeka, Kan.

Stonemen.

WANTED —A first-class stoneman and 2 A-1 compositors; union. FORT WAYNE PRINTING COMPANY, Fort Wayne, Ind.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want—No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$4.

A LINOTYPE SCHOOL AT HOME — The Eclipse keyboard, complete, at \$4, includes best Linotype keyboard course on market; starts the beginner on right path; will make a "swift" out of the operator who lacks speed; either standard or two-letter arrangement; circular on request. ECLIPSE KEYBOARD COMPANY, 117 South Bonner st., Dayton, Ohio. Following agencies: Empire Linotype School, 419 First av., New York city; A. E. Moissan, Box 1118, Winnipeg, Man., Canada.

LINOTYPE INSTRUCTION — Nine weeks' thorough operator-machinist course, \$60; one of the largest, oldest, best-equipped schools in the country; hundreds of graduates. Call or write for interesting prospectus. EMPIRE LINOTYPE SCHOOL, 419 First av., New York city.

LINOTYPE SCHOOL — Six weeks' course, \$50; 12 years' experience. LINOTYPE SCHOOL, 474 East Fifty-fifth st., Chicago, Ill.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for full particulars before deciding.

SEND 5 cents in stamps for color-sense test-card and advice. E. F. WAGNER, 252 Lexington av., Brooklyn, N. Y.

SITUATIONS WANTED.

Artists.

<code>FIRST-CLASS</code>, all-around commercial artist would like to change; position where there is a chance for an interest in the business—if mutually satisfactory—preferred. D 740.

Bookbinders.

A FIRST-CLASS blank-book binder with some capital would like to correspond with some printing-house that wants to start a bindery in connection with its printing business. D 709.

THOROUGHLY EXPERIENCED BOOKBINDER, fifty years old, who has been in charge of large blank-book and edition bindery and is now employed, would like to make change; has worked for two firms in twenty years and will furnish references from both. D 571.

Compositors.

BOOK AND JOB COMPOSITOR desires situation; twenty-seven years old; will go anywhere; union. D 726.

Foremen, Managers and Superintendents.

ASSISTANT MANAGER, superintendent, competent estimator, desires permanent connection with good house; fifteen years' experience; good references, sober, married; St. Louis, Chicago, Indianapolis preferred. D 314.

COMPOSING-ROOM FOREMAN wishes position in medium-sized shop, with strictly modern equipment; good, all-around man, and a student of the business; nine years in last place and resigned to better myself; experienced in handling better class of work; age thirty-seven, married, steady and reliable, union. D 737.

I WANT A POSITION as general manager of a large printing establishment; am thoroughly competent in all branches, original, high-class, of good habits, know costs, a first-class executive and hustler, and can show results; am at present employed in a responsible position and can point to a successful past; references. D 741.

SITUATION WANTED as manager or superintendent; fifteen years' experience; good buyer, estimator and executive; understand commercial lithography; strictly temperate, married; references furnished. D 752.

SUPERINTENDENT, experienced on high-grade printing, desires charge of a plant in the East. D 492.

SUPERINTENDENT OR MANAGER wants position; has practical experience in all classes of printing and binding; careful estimator, close buyer, and can handle the trade. D 719.

WANTED — By young man, twenty-eight, position as foreman evening paper, Iowa or Illinois preferred; hard worker, union. D 738.

Operators and Machinists.

LINOTYPE OPERATOR (lady), speedy, accurate, seeks position; States surrounding New York; union. D 744.

LINOTYPE OWNERS in need of operators are urged to write or wire EMPIRE LINOTYPE SCHOOL, 419 First av., New York city. If you do special work, send us your layout and we will break in operators FREE. We do this to make quick, well-paying positions for our graduates.

MONOTYPE CASTER OPERATOR desires change; come on short notice; six years' experience; factory references; union. D 703.

Poster Men.

ALL-AROUND POSTER COMPOSITOR (union) desires steady situation; understands show-printing from stands to heralds; can cut stand type and blocks, estimate, etc.; prefer shop employing only one regular posterman, or to communicate with party about to start new plant. D 730.

Pressmen.

CYLINDER PRESSMAN, thoroughly competent in cut and three or four color work, with several years' experience as foreman of large pressrooms, wishes position with reliable firm. D 736.

PRESSMAN — Capable taking charge; first-class on cylinder and platen, fine color and half-tone; reliable. D 387.

SITUATION WANTED by first-class cylinder pressman on half-tone and process colorwork; understands making up book-forms; capable of taking charge. D 401.

Proofreaders.

PROOFREADER (nonunion) desires position; first-class job and trade journal experience. D 765.

Salesmen.

SALESMAN — Traveling or local; familiar with bank and office supplies, understands estimating on printing, binding, etc. D 743.

Stereotypers.

FIRST-CLASS STEREOTYPER, with good references, wants position as foreman or journeyman. D 649.

WANTED TO PURCHASE.

OLD TYPE-SPECIMEN BOOKS WANTED — Must be in good condition; send name of foundry, date of publication, and price for which you will dispose of them, to MR. E. R. CURRIER, 718 Arch st., Philadelphia, Pa.

WANTED — For cash, 15 by 18 Harris automatic press, two-color preferred. M. M. ROTHSCHILD, 96 Fifth av., Chicago, Ill.

WANTED — Good double-cylinder press that will print four-page six or seven column newspaper. D 733.

WANTED — Pony cylinder or 14 by 22 Colt's Armory press; also, dustproof type-cabinets. Give full description. D 724.

BUSINESS DIRECTORY.

Bookbinders' and Printers' Machinery.

DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-11

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

Calendar Manufacturers.

NEW LINE of bas-reliefs, published by H. E. Smith Company, Indianapolis, Ind. 12-10

Case-making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-10

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL AND COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-10

Counters.

HART, R. A., Battle Creek, Mich. Counters for job-presses, book-stitchers, etc., without springs. Also paper-joggers, "Giant" Gordon press-brakes. Printers' form-trucks.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines.

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York.

3-11

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 143 Dearborn st. 11,10

MURRAY MACHINERY COMPANY, Kansas City, Mo. All kinds of electrotyping, stereotyping and photoengraving machinery. 3-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago.

Eastern office, 38 Park Row, New York. Send for catalogue. 1-11

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 337-339
Dearborn st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York.

Embossers and Engravers - Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-59 Randolph st., Chicago. (See advt.) 3-10

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

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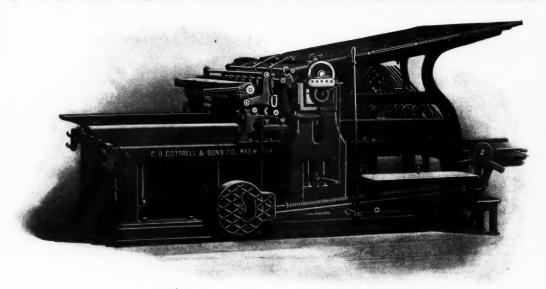
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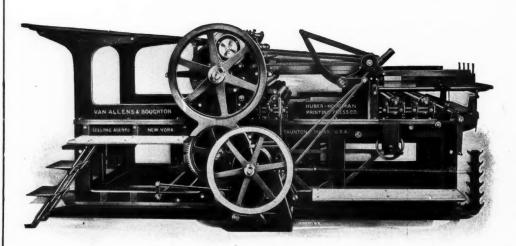
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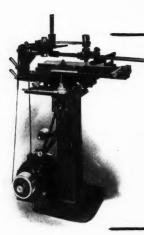
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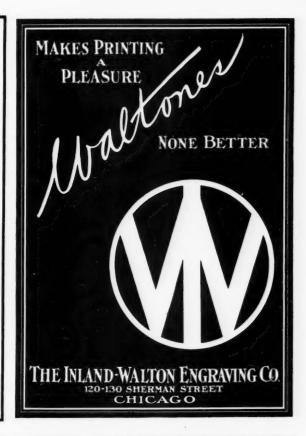
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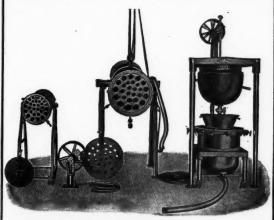
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Has stood at the head of all Job Inks for printing on hard-surface papers, drying quickly with a gloss, and not offsetting. Other houses have tried unsuccessfully to imitate it, but our process of making this Ink makes it unqualifiedly the *Finest Grade of Job Ink* on the market.

On receipt of one dollar we will forward by express prepaid one pound to any part of the United States or Canada.

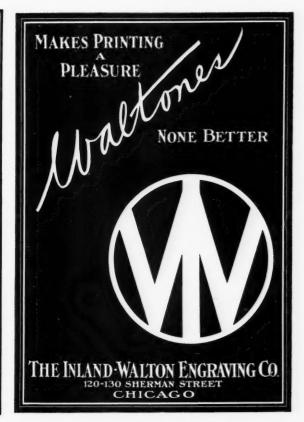
FRED'K H. LEVEY CO.

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Manufacturers of bigh Grade Printing Inks

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Westinghouse Motors for the Printer

Individual motor drive for each machine in the pressroom increases quantity and improves the quality of product; eliminates shafting and belting, thus giving more room and more light; decreases operating expenses, as power is consumed only by the machine actually working.

Send for Circulars 1068 and 1118.

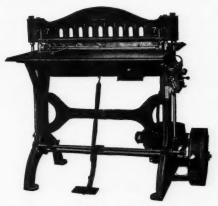
Westinghouse Electric & Mfg. Co. PITTSBURG, PA.

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Can be furnished with Top Feed Table. Adjustable Feed Gauge and Automatic Sheet Delivery with inclinable rear table.



THE TATUM 28-INCH PERFORATOR
Foot, Belt or Electric Drive.

We manufacture twenty styles of **Paper Punches.**Send for our Catalogue.

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FIRE RISK

DECREASED with our STEEL constructed, fireproof waste-paper baler. Will bale your waste to advantage and bring very best price. Strong, rapid, permanent, obtaining greatest compression with least power. Sanitary conditions improved by keeping premises clean. Little floor space required. Long life of press guaranteed. Will pay for itself in a short time. We build a variety of thirty styles and sizes to meet requirements. Select a Baling Press as you would high-grade machinery and purchase the best.

We also build a rapidly operating LABEL CUTTING PRESS. Write for catalogs.

LOGEMANN BROTHERS

The Best cuts and electrotypes can't show good results without the use of really good

which fasten the cuts to the paper and are more important than the harness which connects horse and wagon.

are the best, best working and best looking printing inks. Made from HUBER'S celebrated colors and HUBER'S own best varnishes, scientifically and harmoniously combined, they will permit the printer to turn out the most and the best work that the press is capable of doing. Ask for catalogue.

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Give any speed desired

Equip Your Entire Printing Establishment With

Friction Drive Printing Press Motors, Single Phase, Sizes, ¼, ½, ½ H. P.

Belt Drive Printing Press Motors, Single Phase, Sizes, 34, 1, 11/2 H. P.

These Motors are reversible and have variable speed controlled entirely by the foot pedal.

Write for bulletin and prices on Kimble Polyphase Constant and Variable Speed Motors, sizes, ¼ to 7½ H. P.

Suitable for Cylinder Presses, Cutters, Folders, Linotype Machines, etc.

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The finest Ruling Machines ever offered to the trade.

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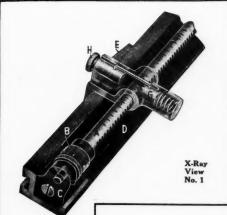
To wear forever. To do perfect ruling. To be set quickly. To run fast, and to satisfy the ruler.

GEO. DAMON & SONS

44 Beekman St., New York City, U. S. A. ng Agents for Eastern and Southern States, Can-ttries. Largest Dealers in Printing Machinery—ne-

BUILT BY THE CENTURY MACHINE COMPANY, Hoboken, New Jersey, U. S. A.

The Rouse Mitering Machine



IS THE MOST PERFECT MITERING MACHINE MADE

I membodies all the good features of similar tools and, in addition, is equipped with a Positive Gauge that sets instantly and locks automatically to points, enabling the operator to miter rules to picas, nonpareils, or points inside as well as outside measure—a feature not possessed by any other miterer. The construction and operation of this gauge are clearly shown in X-Ray Vlew No. 1.

THE RULE HOLDER or Guide is located and locked at the exact angle wanted by a pin that passes through the holder and into the proper hole in the table, which is

The only machine that miters to points inside as well as outside measure



Price complete with Chip Cup and Jointer \$20.00

drilled and indexed for 2, 3, 4, 5, 6, 8, 10 and 12 sided

The faces of the holder are at an angle of ninety degrees, so that square sets can be cut without any change whatever.

THE GAUGE ROD "A," on which the Gauge Head "E" slides, is graduated to picas and numbered every five ems, and also has flaring notches milled on one side six points apart. These notches are engaged by four teeth on the end of the locking-bolt "G," which is held firmly in position by a stiff spring. These teeth seat on their sides, which makes them self-centering, takes up all play or lost motion, and also compensates for wear.

Better order one to-day - now!

Your money back if you want it. Sold by dealers everywhere.

Front View of Gauge

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Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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514-516 Clark Avenue

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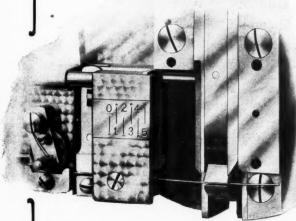
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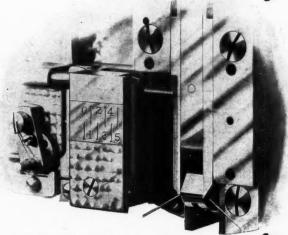
MINNEAPOLIS

DES MOINES

Latham's Monitor Wire Stitchers



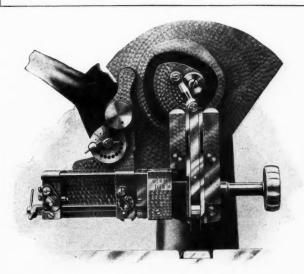
In this view the face plate is removed; the feed lever has just completed its full stroke, and the cutter blade is about to cut off the The former is about to catch the wire to bend it.



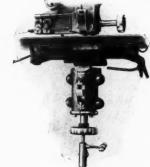
Face plate removed, showing the condition of the wire as the former starts to bend the staple into shape.

The illustrations on this page show the vital working parts of the MONI-TOR WIRE STITCHER. The MONITOR is the only wire stitcher on the market from which the face plate can be removed, leaving the

> machine intact for complete feeding, forming and driving of the staple in full view of the operator.



Face plate removed, showing the full stroke of the feed lever with the staple fully formed, ready to be driven through the stock and clinched by the clitchers from below. Notice the straightness of the wire



Showing the simplicity with which the table is converted from flat to saddle, and vice versa. The simplest and most perfect device known.

Latham Machinery Co. CHICAGO, 306-312 S. Canal St. NEW YORK 8 Reade St. BOSTON 220 Devonshire St.

Why New Type Faces Create Printing

A printer asked us to give him the reason why new type faces sell printing. Here it is.

It is a law of human nature to be attracted by the new—to like change.

Check up the operation of this law in other lines and follow it out.

Women's fashions change every year. Why? Because the dealers in women's clothing make them change. Years ago, when one style of dress was in fashion for years, women were content with one or two new dresses in a year, and didn't discard them until the material was worn out. Today new fashions are continually issued and women buy more clothing because the new style has caught their eye; and to keep pace with their associates, they must have the new styles.

In England, men's clothing fashions do not change as rapidly as here, and there are nothing like as many styles. What is the consequence? The per capita expenditure for clothing by men in America far exceeds the per capita expenditure of men in England. Why? Because the manufacturers of men's clothing here have given the retailer so many new styles and keep on giving him so many styles that he induces men to the purchase of more clothing by the issue of more styles and patterns.

The American Type Founders Company keeps on issuing new faces because the printer's customer wants them, *and all live printers want him to want them*. It is scientific business. It is the recognition and exploitation in business of a tendency of human nature.

Just as a man wants new styles of clothing because they are new, just as he wants new neckwear because it is new, so he wants a new face of type because it is new.

The printer who is most successful in getting more business is the printer who recognizes this law of change, and the composing room of the printer who is taking advantage of it is alive and not dead.

The greatest salesman the printer can have, the greatest productive force in his business, the pivot on which his entire business revolves, is his composing room.

A dead composing room stocked with old, worn faces creates nothing. But a composing room with new faces of type is creative because—out of it—comes change for the customer.

The composing room that is up to date is soliciting business through appealing to the customer's love of change. It does more than hold business, it produces more business. It is more than competitive, it is creative.

Nothing whets a merchant's printing appetite like new faces.

The buyer of printing wants change. The easiest and best way to give it to him is with new type faces.

We issue more new type faces than all other type foundries combined, and ours are winners for the printer.

That is why the American Type Founders Company has always kept the lead in issuing new faces. That is why it is going to keep on issuing them.

American Type Founders Company

Century Oldstyle Bold

A New Type Face Not Shown in the American Line Type Book or Supplement

72 Point

3 A \$7 95 4a \$5 00 \$12 95

Knights DESIRE

48 Point

4 A \$4 25 6 a \$3 60 \$7 85

STRONG Complaints

6 Point

4 A \$2 70 7 a \$2 50 \$5 20

Banking Systems CHANGED

30 Point

5 A \$2 25 9a \$2 15 \$4 40

12 Point

14 A \$1 25 29 a \$1 50 \$2 75

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24 Point

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16 A \$1 20 32 a \$1 30 \$2 50

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18 Point

9 A \$1 55 18a \$1 70 \$3 25

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BRIGHT FOREIGN DIPLOMATS WELCOMED International Complications Recently Discussed Strenuous Exercise Very Highly Recommended Railroad and Banking Systems Receive Mention

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American Type Founders Company

The WETTER

Low Plunger **Numbering Machine**

Lower in Price than any other good machine.

See our advertisement in the *American Printer* and how to secure a cash prize for what you know in regard to combinations that can be made with numbering machines.

ALL DEALERS **SELL THEM**

WETTER NUMBERING MACHINE COMPANY 331-341 Classon Ave., Brooklyn, N.Y., U.S.A.

Model 130



Five-wheel machine to automatically number from 1 to 99999.

Nº 12345

The HUMAN FIGURE



By J. H. VANDERPOEL

The HUMAN FIGURE

Mr. John H. Vanderpoel has been for nearly thirty years one of the most distinguished teachers of drawing in America; himself a consummate draftsman, he has instructed thousands of men and women, so that the list of famous American artists contains a large percentage of those who have been his pupils. His specialty is the drawing and construction of the human figure, and in this he stands high among the world's masters. His knowledge of the nude, and the clear, systematic manner in which he gives it expression, is unsurpassed in modern art instruction.

Mr. Vanderpoel's new book is a full and concise exposition of his system. The text is a thorough analysis of the human figure from the artist's standpoint, feature by feature and as a whole. It is illustrated with 54 full-page plates—all of them masterly drawings of the greatest value to the student—and 330 marginal sketches, none of which have ever been published, showing parts of the body in various positions and actions. Altogether it is the most complete illustrated work on the subject now extant. To the student and the working artist, as well as to the general public which may use such a book for reference, the publication of Mr. Vanderpoel's life-work is of the utmost importance.

Mechanically the book is a beautiful one, finely printed on heavy paper, solidly bound in an artistic manner, and designed to be as convenient for reference as possible.

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FINE Faces

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THE H. C. HANSEN TYPE FOUNDRY

New York 43-45 Centre St.

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If interested send for two-color specimen sheet

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The very latest design, built on the style of our

"Victoria." It is a light and fast running jobber for firstclass printing. Parallel impression and excellent cylinder inking.

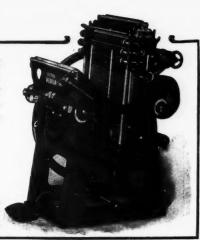
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SPEED PER HOUR 2.000 AND OVER.

Practical ink fountain and many other up-to-date improvements.

Victoria Platen Press Manufacturing Co.

For details write FRANK NOSSEL - - 38 Park Row, New York



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Representing many new and profitable lines, is now ready for distribution.

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Reliance Paper Cutters

Paul Shniedewend & Co. CHICAGO

are made to PAY DIVI-DENDS for the printer AND PROVE IT. Their utter Their utter simplicity, uniform accuracy, shear cut, easy leverage and perfect rigidity SAVE LA-BOR, DELAYS, PAPER. Wear a lifetime.

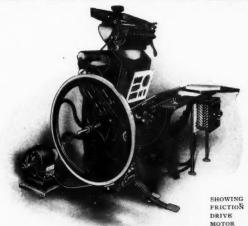
Reliance Cutters Satisfy.

Write Your Dealer for Prices.



The printer who has once used a Peerless Motor

knows what Motor satisfaction means.



¶ PEERLESS MOTORS are made for dependable service. Made to operate any size press.

Our catalogue (free for the asking) will tell you more than we can through this space. Let us submit plans, prices, etc.

THE PEERLESS ELECTRIC CO.

Factory and General Offices - - WARREN, OHIO CHICAGO, 315 Dearborn St.

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Steel Die Embossing Work

is now known as the acme of quality and distinction. We have an interesting proposition to offer the local printer to become our representative.

The Particular Business Man

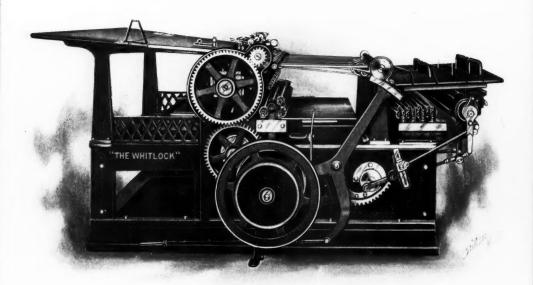
can not be too exacting in the selection of his stationery. The local printer can serve his home merchants and professional men in no better manner than to interest them with the acknowledged artistic form of correct stationery.

Our System Will Interest You

We will place in the hands of the local printer full information, samples, prices, etc., enabling him to go among his clients and solicit steel-die work. There is a good margin of profit for you. Show your cus-tomers the quality and character of our work. Write to-day for further particulars.



The Standard PONY PRESS of the World



The WHITLOCK PONY

The swiftest, smoothest running, most convenient, most productive, most economical, most durable, yet withal the simplest of all the Pony Presses.

More Whitlock Pony Presses are in use in this Country than all other makes of Two-Revolution Pony Presses combined.

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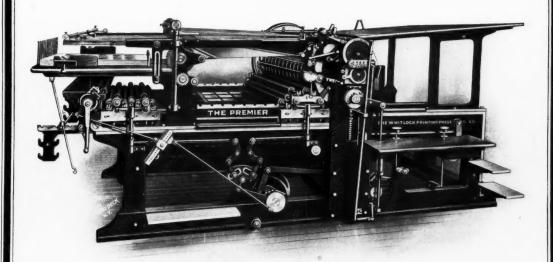
The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

The New Series WHITLOCK Two-Revolution Press



The PREMIER!

The last word in American Printing Press construction and all that that implies. Epitomized, this last word spells convincing and unequivocal Superiority.

That is the one word story of *The* PREMIER.

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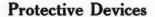
BOSTON, 510 Weld Building, 176 Federal Street

A New Controller for Electrically Driven Flat-bed Printing-presses

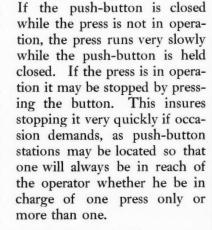
The General Electric Printing-press Controller can be furnished having one or all of the following features:



This dynamic brake is electrical in action and operates instantly without wear on apparatus.



A device may be supplied which will automatically disconnect the motor if the power fails. This eliminates any danger of the motor being injured by the application of full voltage to the motor when it is not running, and also relieves the operator of the responsibility of disconnecting it in case of failure of power. If desired, an additional device may be furnished for preventing overloading or abusing the motor, so designed as to automatically disconnect it if the load becomes so heavy as to endanger the motor. Its action is independent of the judgment of the operator and takes place with absolute certainty the instant the condition which might injure the



controller is a great time-saver.

Extra Point for Reversing

An extra point for reversing is sometimes desirable. This avoids the delay of having to reverse by hand and gets the press into operation again in the shortest possible time in case it has been stopped under such conditions that reversing is unavoidable.



A cover for partially or totally enclosing the rheostat in case this is desired.

Starting Device

The starting device can be designed for starting duty only or for both starting duty and speed variation.





CR 171 - Non-spring Return Printing-press Controller.

Push-button Control

apparatus becomes established.

Push-button control for stopping or jogging the press by one and the same push-button from a point remote from the



CR 170-A-Printing-press Controller.

SALES OFFICES IN THE FOLLOWING CITIES:

Atlanta, Ga. Baltimore, Md. Boston, Mass. Buffalo, N.Y. Butte, Mont. Charleston, W. Va. Charlotte, N. C. Chicago, Ill.

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Los Angeles, Cal. Minneapolis, Minn. Nashville, Tenn. New Orleans, La. New Haven, Conn. New York, N.Y. Philadelphia, Pa. Pittsburg, Pa.

Portland, Ore. Richmond, Va. Salt Lake City, Utah San Francisco, Cal. St. Louis, Mo. Seattle, Wash. Spokane, Wash. Syracuse, N.Y.

Some Strong Points of the General Electric Printing=press Controllers

The General Electric Company manufactures both motors and motor controlling apparatus.

It maintains a corps of expert engineers in charge of the design of each.

The close co-operation between these engineers enables those of the Controller Department to obtain the widest possible knowledge of requirements and operating conditions.

Expert knowledge of operating requirements is as important as that of controller design, in order that the device may most fully meet all conditions.



Maximum durability is secured by substantial design of parts, and by disconnecting the apparatus by means of a special device of exceptionally rugged construction and provided with a special feature to prevent the controller being injured or burned when the press is stopped.

An enclosed ventilated type of resistance is used, the units of which are so designed as to be mechanically strong and fire-proof.

Ease of Inspection

All parts are readily accessible for inspection and repairs, permitting quick replacement of any part when necessary.

Low Cost of Maintenance

All ordinary repairs can be quickly and readily made by the establishment's electrician, thus avoiding the delay of sending the apparatus away for repairs or the heavy expense of employing experts to repair it.

Any resistance element can be quickly and easily replaced, avoiding the pur-

and easily replaced, avoiding the purchase of a complete new resistance if it is accidentally injured.

Our local office will be pleased to give you complete information regarding the above controllers or controllers for rotary presses and all other printing-press machinery.



CR 171-A - Printing-press Con-



CR 171-G - Printing-press Controller.



CR 171-H - Printing-press Controller.



CR 169 - Printing-press Controller with cover removed.



General Electric Company
Principal Office: Schenectady, N. Y.

CR 171-B - Controller.



CR 171-D - Printing-press Controller with cover removed.



CR 171-I - Printing-press Controller with cover removed.

Patent Cylinder Press Locks



A 5-inch Cylinder Press Lock opened to 8 inches.

For locking chases on the press.

Dispensing with furniture and quoins. Quickly adjusted.

Secure lock.

Great time-saver.

Holds chase solid to bed.

Prevents material working up inside.

Floored Iron Furniture



Iron Furniture



The Morgans & Wilcox Mfg. Co.'s

Patent Steel Furniture

The Great Labor-saver We have no hesitation in saying that these four appliances, all originating with us, and all largely bought and highly appreciated, are the best four things in their line that ever went into a printing office.

Iron and Steel Furniture

Will not warp, shrink or swell; can not be squeezed out of shape, nicked or bruised; will not corrode. The only indestructible furniture made.

All regular and special sizes.

= ALSO =

Iron Sectional Press Beds—the most accurate made.

Iron Imposing Surfaces — planed true and smooth; free from sand or blow-holes; strongly ribbed.

Steel Electrotype Bearers

Cast-iron Electrotype Chases

Hand Presses

Paper Cutters

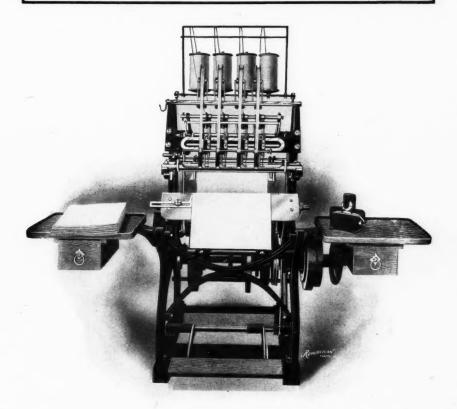
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A MACHINE TO SAVE YOU MONEY



Straight Needles. Tight Sewing. Adjustable Stitches. Economical Takes work from 21/4 x 11/2 inches up to 15 x 101/2 inches

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EXCLUSIVE SELLING AGENTS OF THE NATIONAL BOOK SEWING MACHINE

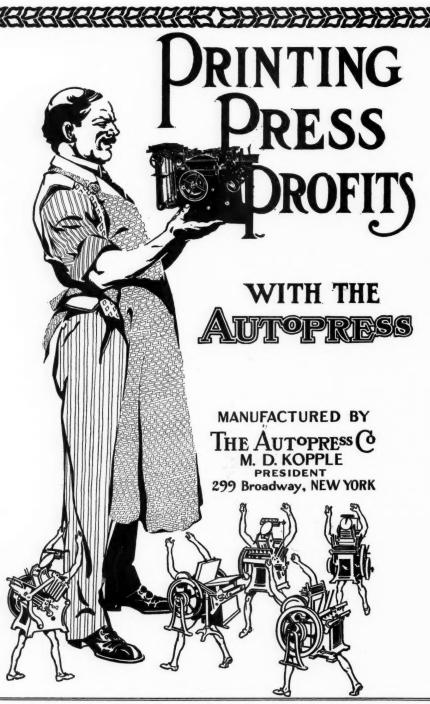
Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a Complete Line of Printers' and Bookbinders' Machinery

56-58 Duane Street, New York

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OR

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THE AUTOPRESS DOESN'T COST MONEY—IT SAVES

The AUTOPRESS prints from type forms or flat plates—at a general speed of 5,000 impressions per hour It will automatically feed cardboard up to 140 pounds and paper in sheets generally used in commercial printing, thicker than French folio. The bed is 12½ x 17 inches, taking stock in sizes up to 11 x 17, and covering a form 10½ x 16¼ inches.

THE AUTOPRESS CMPANY M. D. KOPPLE, President

CHICAGO OFFICE, 315 Dearborn St.

New York Office, 299 Broadway

BOSTON OFFICE, 176 Federal St.

We have hundreds of commendatory letters from printers who are now operating Autoto print on this page. Write to any of the printers whose names are given herein for their opinion of the Autopress. Some of them are operating as many as five Autopresses and still more booked with us for delivery.

THESE TELL THE TALE

Read what The American Printer says about the Autopress in the article on the plant of the Prudential Insurance Company in December issue.

With our new plant (capacity 20 Autopresses per week) which will be completed about June I, 1910, we shall be in a better position to make deliveries. Send for testimonials and catalogues.

READ THIS LIST

NEW FRIENDS ADDED EVERY DAY

Rochester, N. Y. Jno. C. Moore Corporation Long Island City, N. Y. American Druggists' Syndicate Brooklyn, N. Y. Guide Printing & Publishing Co. Buffalo, N. Y. J. W. Clement Co. New York City, N. Y. Latimer Press Newark, N. J. Essex Press New York City, N. Y. Stettiner Brothers Topeka, Kan. Hall Lithographing Co. New York City, N. Y. Germania Fire Insurance Co. Cincinnati, Ohio S. Rosenthal & Co. Youngstown, Ohio Youngstown Printing Co. Wheeling, W. Va. West Virginia Printing Co. New Haven, Conn. Geo. D. Bone & Son

Chicago, Ill. Rosenthal Brothers Newark, N. J. Prudential Insurance Co. Brooklyn, N. Y. Brooklyn Daily Eagle New York, N. Y. New York Life Insurance Company Denver, Colo. Columbia Printing Company St. Louis, Mo. The Mangan Press Springfield, Mass. M. J. O'Malley Montreal, Canada The Gazette L. I. City, N. Y. L. I. Star Publishing Company Troy, N. Y. W. H. Brown New York City, N. Y. Charles Francis Press Fort Smith, Ark. Weldon, Williams & Lick Pittsburg, Pa. C. S. Edman

Boston, Mass. The Leavitt Press Slingerland, N. Y. C. H. Slingerland New York City, N. Y. The Equitable Printing Company New York City, N. Y. The Peck Press New York City, N. Y. The Winthrop Press Richmond, Va. Hankins & Hankins New York City, N. Y. Strauss Printing Company Brooklyn, N. Y. E. D. Hawkins & Sons New York City, N. Y. Chas. E. Fitchett Boston, Mass. L. Miller Company New York City, N. Y. John A. Phillips Pittsburg, Pa. O. R. Roschie New York City, N. Y. Polygraph Printing Company Rochester, N. Y. Franklin Printing Company

The first Autopress was put out about one year ago, and since the company's output has been oversold. We are adding an addition to our plant, capacity of which will be

20 AUTOPRESSES PER WEEK

If you do not install an Autopress to-day, you will later on — after your competitor does. Don't follow — why not lead?

The Autopress may be purchased on terms to suit the convenience of the buyer. No money paid to us unless it accomplishes what we claim for it.

THE AUTOPRESS CMIPANY

M. D. KOPPLE, President

CHICAGO OFFICE
315 DEARBORN ST.

NEW YORK OFFICE 299 BROADWAY BOSTON OFFICE 176 FEDERAL ST.

AUTOMATIC REGISTER GAUGE \$4.80

POOR REGISTER-SPOILED WORK-

for the want of Megill's Patent Gauges on your Job Presses

The MEGILL AUTOMATIC REGISTER GAUGE is the great profitmaker in color-work. It sets every sheet accurately at side and bottom. Used with one or another of our fixed bottom gauges. Left gripper operates it. Secured without glue or pin-points. Adjustable, saves shifting the form. Quickly and firmly secured to tympan on any size or make of jobber.

E. L. MEGILL

MANUFACTURER
60 Duane Street
NEW YORK

FREE BOOKLETS



Megill's Patent
SPRING TONGUE GAUGE PIN.
Real thing in a GAUGE PIN. Very handy. \$1.20
per doz., 40c. set of three, including extra



MEGILL'S DOUBLE-GRIP GAUGE.
Strongest gauge in the world. No pin-points, no gluing, no patching. Holds for any weight stock and
adjustable by easing nuts. Fastens through a vertical
slit quickly cut in top sheet. Saves tympan. \$1.25
set of three, including key and extra tongues.



The Best of Its Kind

THE ACME Wire Staple Binder

Has served its purpose in prominent printing establishments for many years.

Uses Fine and Coarse Staples. Binds to ¼-inch.

Has Automatic Clinching and Anti-clogging Devices.

Equipped with both Flat and Saddleback Tables.

Holds 250 Staples at a charge.

Acme Staple Co.

112 North Ninth Street CAMDEN, N. J.

Suppose You Investigate By Examining Samples

Attractive and effective advertising can be accomplished by the use of our highgrade blotting papers.

We manufacture for this special purpose a line of VIENNA MOIRE BLOTTING (in colors) and Plate Finish WORLD, HOLLYWOOD and RELIANCE.

Our **DIRECTOIRE BLOTTING** is a new creation in an absorbing novelty made up in most exquisite patterns, bound to interest you. These samples should interest the printing industry; prices are right; shipments made promptly.

THE ALBEMARLE PAPER MANUFACTURING CO.

Makers of Blotting :: RICHMOND, VIRGINIA

EDWARDS, DUNLOP & Co., Ltd. Sydney and Brisbane Sole Agents for Australia.



Bind your Inland Printers at Home with an ARNOLD SECURITY BINDER Artistic :: Simple :: Durable

NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, \$1.00 Two Binders, covering full year, \$1.80

Address, THE INLAND PRINTER 120-130 Sherman Street, CHICAGO



Inland Printer Technical School

MACHINE COMPOSITION DEPARTMENT

No educational feature in connection with the printing trades has surpassed the success which has attended this venture. More than 1,100 graduates.

MECHANISM AND FINGERING TAUGHT

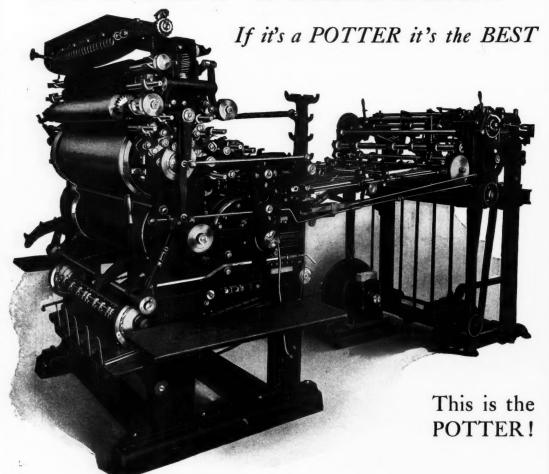
and so thoroughly that many experienced operators have taken the course after working with graduates.

The compositor who wants to look in at the money-making end of his trade should send postal for booklet "MACHINE COMPOSITION" and learn all about the course and what students say of it. Manipulation of THE JUNIOR LINOTYPE and THOMPSON TYPECASTER taught without extra charge.

Inland Printer Technical School

120-130 SHERMAN STREET CHICAGO The name POTTER on Printing Machinery is a Guarantee of Highest Excellence

OFFSET PRESSES?



POTTER PRINTING PRESS COMPANY

PLAINFIELD, NEW JERSEY

D. H. CHAMPLIN

342 Rand-McNally Building, Chicago

SALES AGENTS

H. W. BRINTNALL

638 Mission Street, San Francisco

A TYPECASTER for PRINTERS

A TYPEFOUNDRY

CASTS-

TYPE 6 to 48 point.
SPACES Five Combination Molds.

QUADS (No Adjusting to do.

LEADS § 2 to 12 point — 15 ems wide.

SLUGS One Combination Mold.

CORNER \ One Combination Mold for

PIECES different sizes.

QUOTATION § From regular Quad Molds.

QUADS (Reduces weight of forms.

Casts Type from Linotype, Compositype and Nuernberger-Rettig Mats.

T Y P P E T \mathbf{T} H T S T Y Y P P E

Universal Automatic Type-Casting Machine Co.

321-323 North Sheldon Street, CHICAGO, ILLINOIS

MERGENTHALER LINOTYPE CO.

NEW YORK

NEW ORLEANS

CHICAGO

SAN FRANCISCO HAVANA

PRIZE WINNER A CORRESPOND ENCE SCHOOL STUDENT.

International Correspondence Schools. SCRANTON, PA., Feb. 23, 1910.

Editor of PRINTERS' INK.

It may interest you to know that D. A. Buckley, of Cambridge, Mass., who has been awarded the first prize in your "Prize Idea" contest is a student your "Prize Idea" contest is a student of the I. C. S. school of advertising. The fact that a number of our students have won prizes ranging from dents have won prizes ranging from \$25 to \$250 in contests open to all \$25 to \$250 in contests open to all shows that we are hitting the bull's-eye in spite of all the sneers at advertising instruction. instruction.

It really brings

I.C.S.

Advertising Students Win Prizes!

Some time ago Printers' Ink started a prize contest, open to all, for the best new plan of marketing a standard article. This contest, extending over a period of several weeks, was won by an I. C. S. student, D. A. Buckley, Cambridge, Mass.—the second prize also going to an I. C. S. student, R. N. Barstow. Barstow.

The first prize of \$100, offered by the advertisers of Peter's Milk Chocolate, was won by E. D. Williams, Nutley, N. J., and the fifth prize by H. M. Hodge, Boston, Mass., both I. C. S. students.

C. L. Preston and B. F. Butler, both I. C. S. students, won the first and second prizes offered by the Gillette Safety Razor Company, the third prize going to an I. C. S. student who had completed only two papers of his course.

Herbert J. Tregallas, Sacramento, Cal., an I. C. S. student, won first prize of \$50 offered by the John Brenner Co., of that city, in a contest open to all in the State of California.

The largest prize ever won by any student of any advertising school was the prize of \$400 awarded by Arbuckle Brothers in their Advertising and Selling Plan Contest, and won by R. F. Adams, Huntington, W. Va., an I. C. S. student.

These and other like instances of success prove the value of the I. C. S. Advertising Course, which represents the crystallized experience of the most expert advertising men in the world. Course covers copywriting, planning follow-up systems, managing adver-tising appropriations, illustrating, catalogue and book-let writing and mediums. Everything from ruby type to managing a million-dollar campaign.

For full information regarding this great home course, fill in and mail the attached coupon to-day. Doing this involves neither expense nor obligation. Get on the winning list. Mail the coupon.

International Correspondence Schools Box 1207, Scranton, Pa.

Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name

St. and No..... City......State..... Model C-51



Style of figures Nº 24365

5 wheels, \$5.00

Made as Numbering Machines Should Be

No Complicated Parts

SIMPLE-STRONG

Wearing Parts of Steel. Engraved Wheels, Direct Action.

WM. A. FORCE & COMPANY, Inc. 59 Beekman St., New York 75 and 77 Market St., Chicago

We make and repair any kind and every kind of a numbering device.

In Stock and for Sale by the Type Founder.

Model C-57



Style of figures

25

2 wheels, 1 to 50, \$4.50

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

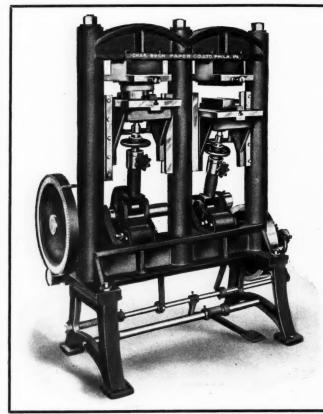
Second National Bank Building, CINCINNATI, OHIO

James White Paper Co.



COVER AND BOOK **PAPERS**

210 MONROE STREET -- - CHICAGO



Keystone Double **Embosser**

Produces QUALITY Embossing with SPEED.

Uses the "Baked Under Pressure" principle, the only correct method of embossing.

The heads automatically alternate in pressing.

While the operator is unloading and reloading an open head, the alternate head remains closed, keeping its work under pressure, at the same time driving heat into both sides of the work, due to both top and bottom heads being heated. Thus the work is virtually "Baked Under Pressure," producing results that can be obtained in no other way.

The full effect of deep or finely cut dies is "brought out" and a "set" given to the stock that makes it hold the embossed shape when released.

Write for folder on presses and embossing.

Charles Beck Company

609 Chestnut Street

PHILADELPHIA, PA.

Latest

Balance Feature Platen Dwell Clutch Drive Motor Attachment

(Unexcelled)

Prouty

Obtainable through any Reliable Dealer. = MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

176 FEDERAL ST., BOSTON, MASS.



IF YOU WANT TO BUILD A TRADE WITH THE FRENCH PRINTERS

SEND YOUR CATALOGUES AND TERMS TO THE

FONDERIE CASLON

THE LEADING IMPORTERS OF

AMERICAN MACHINERY

FOR THE FRENCH PRINTING TRADE.

(Shipping Agents: The American Express Company.)

FONDERIE CASLON, 13, Rue Sainte Cecile, PARIS

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und MONTHLY PUBLICATION Steindrucker

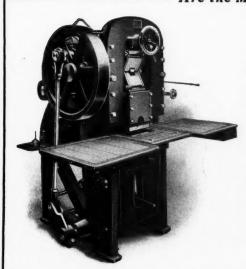
Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s. 9d.—post free. Sample Copy, 1s.

Deutscher Buch- und Steindrucker

ERNST MORGENSTERN

19 DENNEWITZ-STRASSE - - BERLIN, W. 57, GERMANY

The Carver Automatic Die Presses



Pasiest and quickest made ready.

Cost of repairs is the minimum.

Output not excelled for quantity or quality.

No other press is as strong and durable.

Our press guarantee is a hair-line register.

ost economical in use of wiping paper and ink.

nvestigate our claims.

an not be excelled for operating steel plates.

A daptable for a greater variety of work than any

ongest to stand the test of the trade.

other press.

We make the following sizes: 4½x9, 3½x8, 2½x8, 2½x4 Inches.

C. R. Carver Company

N. E. Cor. 15th Street and Lehigh Avenue PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARDS, Toronto and Winnipeg.

AUSTRALIAN AND MEXICAN AGENTS: PARSONS TRADING CO., Sydney, Mexico City and New York.

When You Buy Furniture

you want it to be as accurate as type, strong as iron, so that it will stay accurate, and as light as possible, so the weight of forms will be reduced and cause less wear on presses. These specifications are covered completely by

BRITE-LITE

LABOR-SAVING FURNITURE, that will not rust, is as light as wood, moderately priced, and that has withstood the test of time. As one printer said: "It is one of the really important twentieth century improvements in printers' equipment." You are going to need Furniture in your shop. You will want it now if you see the samples which we send free on request. Write for them to-day and get as well our illustrated circular giving all the features relating to

Book and Catalogue Printing from Plates Can be done best with WILSON PATENT

BLOCKS. Plants such as the W. B. Conkey Company, of Hammond, Ind., the W. F. Hall Company, of Chicago, Federal Printing Company, of New York, etc., are using this block exclusively on this class of work. Our list of users covers representative printers in all parts of America. We believe it will be mutually beneficial for any printer who does this class of work to send for our catalogue and give it careful study. Drop us a postal to-day and ask for this information, which will be sent promptly.

Every Printer Does Some

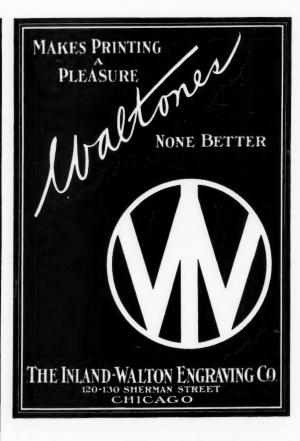
Printing from plates. A great many printers do work which is so varied in character they must needs have a block that is universal in its adaptation. This is the reason the SUDDARD BLOCK SYSTEM is meeting with such ready sale. It is designed to handle book and catalogue work, as well as register and color printing, any size page, any size press—no limitations. Samples and details furnished promptly on request.

Every Printer Is Anxious

to get the biggest output possible from his cylinder presses, as it is to the cylinder presses that he must look for his largest profit. This is why so many printers have installed the HAMMER PAPER LIFT, which effects a positive increase of from 10 to 30 per cent in the output of a cylinder press. The Hammer Paper Lift is in use by many of the largest printers, whose names will be furnished on request. Our new catalogue gives full detailed information, illustrations and description of it; also the manner of operating this machine. It will interest any printer who is looking for increased profits.

A. F. WANNER & CO.

340 Dearborn Street - - - - CHICAGO





FOR NIGHT TRAVEL

Between CHICAGO, ST. LOUIS and KANSAS CITY choose "The Only Way"

Chicago & Alton R. R.

Electric block signals, electric search headlights, electric lighted trains, over a completely rockballasted roadway underlaid with boulders and underdrained with tile.

A Railroad with Character
GEO. J. CHARLTON
Passenger Traffic Manager
General Passenger Agent

What Every Printer Needs

The Kay-Kay Dispeller

WHAT TWO CHICAGO PRINTERS SAY ABOUT IT



Gentlemen.—We have given the gas-burning, slip-sheeting and electricity annihilator a very thorough test on several of our machines and on various half-tone forms and find that besides removing all difficulty in the stock from electricity, it practically obviates the necessity of slip-sheeting. In our judgment it solves two of the most knotty problems that high-grade printing establishments have to contend with, and we believe that it will quickly demonstrate its practicability wherever it is given a trial.

Yours very truly, Manz Engraving Co.

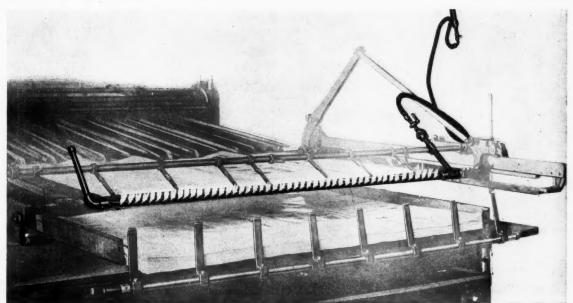
Gentlemen,—In answer to your letter of the 26th inst., would state that we have been using the device which you are now handling for taking electricity out of paper on cylinder presses for three years. We find it very satisfactory. It does away with slip-sheeting on ordinary half-tone forms that are usually slip-sheeted.

We believe it would prove satisfactory to any concern that would care to try same.

Very truly yours,

The Franklin Co.





VIEW OF KAY-KAY DISPELLER IN OPERATION

WHEN such progressive printers as Manz and Franklin express an opinion as contained in their above letters, it would seem that little or no argument was necessary to induce other up-to-date printers to order the Kay-Kay Dispeller.

Eventually you will use this device for two purposes—i. e., to eliminate electricity in paper, and to obviate slip-sheeting. Why not give an order now, for at least one Kay-Kay Dispeller, and demonstrate its value under your own roof on our thirty-day trial offer? One printer states that the increased output of his presses paid for the Dispeller over and over every month.

Send for pamphlet illustrating and describing the Kay-Kay Dispeller.

Dept. I, KAY-KAY DISPELLER COMPANY 1322 WABASH AVENUE CHICAGO . ILLINOIS

The Printing Trade is Aroused to the Merits of the Unitype

The statements and demonstrations in our pamphlet, "The Matter With the Printing Business," have awakened the keenest interest all over the United States, and this awakening means that the printing business will be conducted upon modern manufacturing lines, which will result in modern manufacturing profits.

In its field the UNITYPE is more profitable than any other composing machine on the market. It is the cheapest to buy and the cheapest to operate. It does not require a machinist-operator—any compositor can learn to operate it and nearly every printing office can use it to advantage.

We have been obliged to print a second edition of "The Matter With the Printing Business" to meet the demand, and are now prepared to mail them upon receipt of request. If you have not already received it, or if you want additional copies, or more information, write at once.

Comments on "The Matter With the Printing Business"

I have read your pamphlet entitled "The Matter With the Printing Business," and you have certainly made the facts therein clear enough. Thanking you for allowing me the privilege of reading your truth-telling pamphlet.

ROBERT F. MURRAY, Lima, Ohio.

Kindly send us an additional copy of your circular, "The Matter With the Printing Business," as I desire this for the careful perusal of our superintendent. We are very much interested in the statements made, and thoroughly agree with your statements in the preamble. THE FRANKLIN PRESS, Pueblo, Colo.

We have received your "The Matter With the Printing Business" and consider it valuable in any printing office. The figures are more than interesting, and you have certainly gone to a great deal of trouble to get at conclusions. MOLINE SUNDAY PRESS, Moline, Ill. MOLINE SUNDAY PRESS, Moline, Ill.

I believe it is due you to acknowledge receipt of your pamphlet. "The Matter With the Printing Business." I have read it carefully, and from what I know of the other machines I am inclined to agree BEAN, WARTERS COMPANY, Knoxville, Tenn.

I am in receipt of your pamphlet, "The Matter With the Printing Business," and wish to thank you for the same. It certainly should cause the printer now using machines, or a prospective purchaser, to investigate.

W. H. WELSCH Work Work Works.

I want to congratulate you upon your wide-awake advertising that stands aloof from the ordinary kind and compels a man to read it. R. L. SHARPE, Carrollton, Ga.

We got that circular and read it with interest. It was a matter tanyone would like to get hold of. that anyone would like to get hold of.

BRANDON PRINTING COMPANY, Nashville, Tenn.

We read your booklet with much interest and believe you hit the nail on the head.

W. R. SANDERS Ninda N. V.

Your "The Matter With the Printing Business" was received this ring and read with much interest.

SUNSET PRINTING & CALENDAR WORKS, Seattle, Wash.

We received the copy of "The Matter With the Printing Business" te time since, and we read it with much interest. It is all right and practical. WILLIAM M. ABBOTT, Evening Capitol, Annapolis, Md.

We acknowledge receipt of yours of the 15th referring to your pamphlet entitled "The Matter With the Printing Business." This pamphlet reached us some time ago and we have read it with considerable interest. PARLIN & ORENDORFF CO., Canton, Ohio. PARLIN & ORENDORFF CO., Canton, Ohio.

The pamphlet has shown, with a remarkable degree of force, that The Matter With the Printing Business' lies wholly in the way it is worked; it is not conducted upon modern manufacturing lines, and is, therefore, deprived of modern manufacturing profits.

NEWSPAPERDOM.

No recent effort in the publicity line has caused so much attention as "The Matter With the Printing Business." It is a masterly analysis of conditions, and displays a knowledge only possible to one of experience and careful training. NATIONAL PRINTER JOURNALIST.

The arguments should be taken up and discussed on their merits by every employing printers' organization. They tend to clarify the murky atmosphere of mechanical method, placing facts before asser-tion and giving the printer an assurance of selective freedom.

INLAND PRINTER.

It contains valuable information for the man who is responsible for profits from the composing room. THE MASTER PRINTER

 \boldsymbol{A} very interesting and serviceable pamphlet. It would prove hard to imagine anything more worthy of consideration. THE PROGRESSIVE PRINTER.

A very intelligently written booklet.

PRINTING TRADE NEWS.

Received and read with interest "The Matter With the Printing THE ALAMANCE GLEANER, Graham, N. C.

I have read with interest your "The Matter With the Printing Business." THE LANE PRESS, Burlington, Vt.

I have been reading "The Matter With the Printing Business" and am very much interested in your presentation of the subject. FRANK E. COLSON, New York.

We have your dissertations on "The Matter With the Printing Business," and found much interesting matter therein. BITTINGER BROS., Memorial Press, Plymouth, Mass.

I received "The Matter With the Printing Business," and find it

THE MINING & ENGINEERING REVIEW, San Francisco, Cal.

Your estimate of "The Matter" is eminently correct.

S. A. BRISTOL CO., Cheyenne, Wyo.

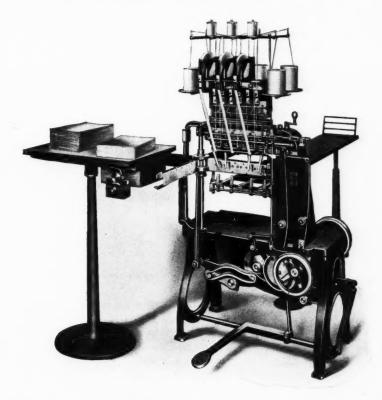
Your pamphlet was of much interest to me and has been filed for future use. D. E. KENNEDY-QUEENS SHOP, Chestnut Hill, Mass.

Wood & Nathan Company

1 Madison Avenue, New York City

Improved No. 3 Smyth

Book-Sewing Machine



This machine embodies many improvements over the well-known and popular "No. 3 New Model." Among the improved features are:

Very substantial Arms,
Independent and Renewable Hardened
Steel Needle Raceways,
Adjustable Thread Take-up,
Needle Drivers,
Rear Needle Guides

and many other parts of improved design.

WRITE FOR PARTICULARS -

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK



Get out your business stationery now and write:

"HERRICK,—Here's a quarter for the 4 HERRICK CUT BOOKS showing 400 good one and two color cuts for my blotters, folders, mailing cards, etc. If I don't like the books you're to send back my quarter."

ISN'T THAT FAIR?

Then send on your 25 cents. We agree to the above.

THE HERRICK PRESS

DESIGNERS and ENGRAVERS

247 Michigan Avenue - - - - CHICAGO

WARNOCK
DIAGONAL
BLOCKS
DELIVER
THE GOODS

SEND FOR SAMPLES OF WORK DONE ON THEM

The Printing Machinery Co.

Third and Lock Streets Cincinnati, Ohio

Confidentially—

Wouldn't you like inside information on a new device that will insure a snug reduction in your cost of output?

This Entirely New Device

is placed on the feedboard of a hand-fed letter printing or lithograph press, for the purpose of producing perfect feeding of sheets with the maximum speed of the press. Its saving, accuracy and speed of feeding different size sheets will at once prove it of inestimable value.

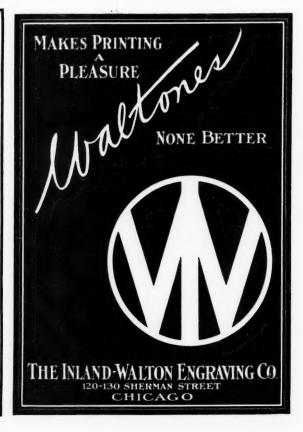
Watch Next Month's Advertisement

for full announcement, illustration and further particulars. Here is a device that will interest a progressive printer who is in line for improved facilities that will obviate difficulties and reduce waste of time as well as stock. Get in line for this new device. Drop us a card so that you will receive "ground floor" information.

FUNK MACHINE COMPANY 23-27 CITY HALL PLACE NEW YORK CITY

CHICAGO REPRESENTATIVE:

CHAS. H. COLLINS, 354 Dearborn Street.



Ah raise mah voice ter sing



Get the Chalk=
Plate habit

It's a money-making habit. It's within your reach. The cheapest, best and quickest method of producing Chalk-Plate Cuts; a straight and simple system, easy to learn, without any lengthy and troublesome processes.

In every State, newspapers use the Chalk-Plate system and find it inexpensive and satisfactory. Every printer and publisher should know about our Chalk-Plate outfits.

A full line of Tools and Machinery for Engraving and Stereotyping.

Complete outfits for Rubber-Stamp making.

HOKE ENGRAVING PLATE CO.

304 N. Third Street

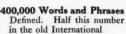
ST. LOUIS, MO.

NEW FROM COVER TO COVER

Webster's New International Dictionary



Editor in Chief, DR. W. T. HARRIS Former U. S. Com. of Education



2,700 Pages, every line of which has been revised and

6,000 Illustrations, each selected for the clear explication of the term treated.

Divided Page-important words above, less important below.

Encyclopedic Information on thousands of subjects.

Synonyms more skillfully treated than in any other English work.

Gazetteer and Biographical Dictionary are up to date.

Mechanical Work is a triumph of the bookmakers' art.

GET THE BEST in Scholarship, Convenience, Authority, Utility

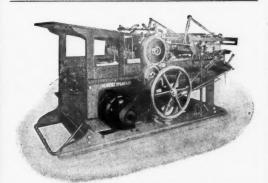
WRITE FOR SPECIMEN PAGES TO

G. & C. MERRIAM CO., Springfield, Mass., U. S. A.

THE # # # # AMERICAN PRINTER



The Motors used for driving your presses must be *reliable*



In many plants **TRIUMPH MOTORS** have superseded those of other manufacture, because they *are reliable*.

OUR SALESMEN ARE EXPERTS and can lay out the best possible installation for you. Write us for information.

THE TRIUMPH ELECTRIC CO. CINCINNATI, OHIO

The I.T. U. Course of Instruction in Printing

It Inspires Confidence



OT ALL, but many of the failures in life are due to lack of confidence. Conditions in most offices do not tend to increase the self-confidence of the average man. Anything that counteracts this influence is beneficial. A Chicago compositor found the remedy, for he writes:

"The Course has been a great help to me—it has not only taught me a great many things, but what to me is of most importance, it has given me a self-confidence I never had before."

It Emancipates

Think of the thraldom of being a mere straight-matter man—limited opportunities of securing casual employment, and all which that implies. A printer of Central New York tersely shouts his delight when he writes:

"I am a job printer at last; no longer a straight-matter man, thanks to the I.T.U. Commission."

For full information about how these desirable ends are achieved, drop a postal to

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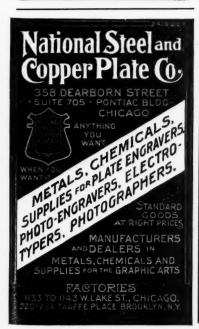


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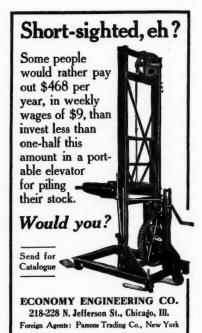
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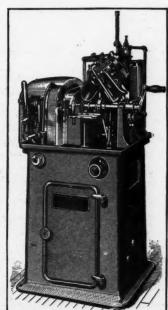
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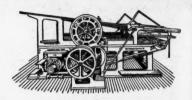
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The Michle

The following is a list of Miehle Presses shipped during the month of February, 1910



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

Charles Francis Press
Eugene Smith Co
E. R. Philo Elmira, N. Y 1 Previously purchased one Miehle.
W. L. Anczyc & Spolka Krakau, Austria 1 Previously purchased two Miehles.
Parke, Davis & Co
Société de Publications
Previously purchased two Miehles. Times Printing Co
Regan Printing House
E. E. Vreeland
Modern Press Chicago, Ill 1 Previously purchased one Miehle.
J. Thomas & Co
A. Rosenthal
Langer & Williams
The Central Newspaper UnionPhiladelphia, Pa 2 Previously purchased one Miehle.
Fred L. Kimball Co
Nathan A. Cole Peoria, Ill 1
Geo. C. Whitney Co
A. Geo. Schulz Co
Gunthorp-Warren Ptg. Co Chicago, Ill 1 Previously purchased eight Miehles.
Randall Printing CoSt. Paul, Minn 1 Previously purchased four Miehles.
St. Joseph's Academy Emmittsburg, Md 1

Brown & Bailey Co Philadelphia, Pa 1
The De Vinne Press
Thos. H. Williams Hastings, Neb 1
Simonson, Whitcomb & Hurley
Co
Curtis Publishing Co
B. Wierzbicki & Co
Christian Publishing CoSt. Louis, Mo 1 Previously purchased one Miehle.
Lehnen & Bergstrand 1
Les Pères du St. Sacrament Montreal, Que 1
C. W. Braithwaite Co
Van Ornum Colorprint Co Los Angeles, Cal 1
Gerlach-Barklow Co Joliet, Ill
Labor World Publishing Co Pittsburg, Pa 1 Previously purchased three Miehles.
The American Thread Co Willimantic, Conn 1
Gumaelius & Komp
Mather Printing Co Westminster, Md 1
Centralia Envelope Co Centralia, Ill 1 Previously purchased two Miehles.
W. Smulski Publishing Co Chicago, Ill 1
C. S. Schurman St. Paul, Minn 1
United States Printing Co New York city, N. Y. 1 Previously purchased for this and other branches thirty-four Miehles.
Watson Bros. Ptrs. & Pub. Co New Orleans, La 1
National Union Fire Ins. Co Pittsburg, Pa 1
John Crawford ParkPittsburg, Pa1
The Three Rivers Press Three Rivers, Mich. 1
Times Publishing Co

Shipments for February, 1910, 53 Miehle Presses

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